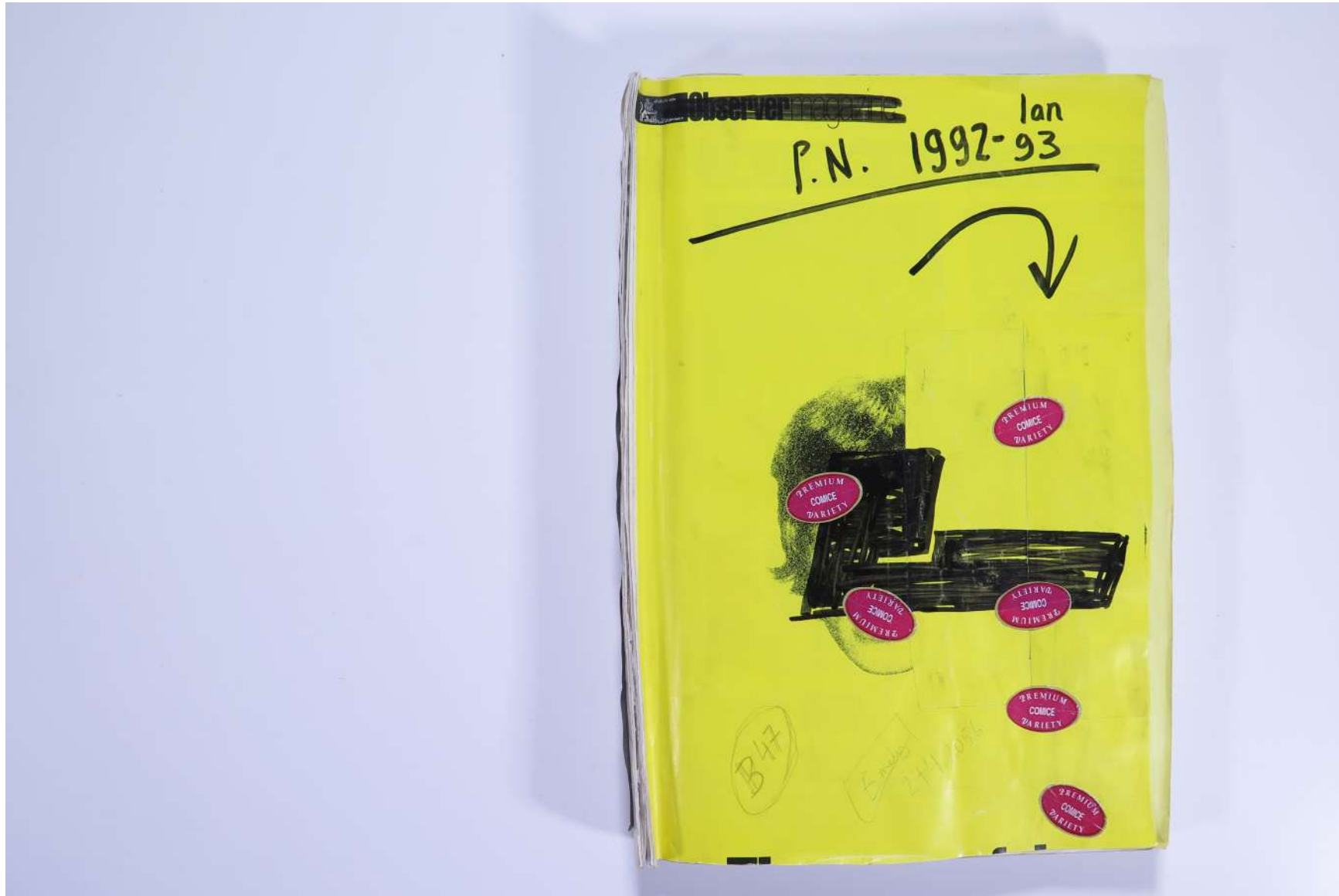


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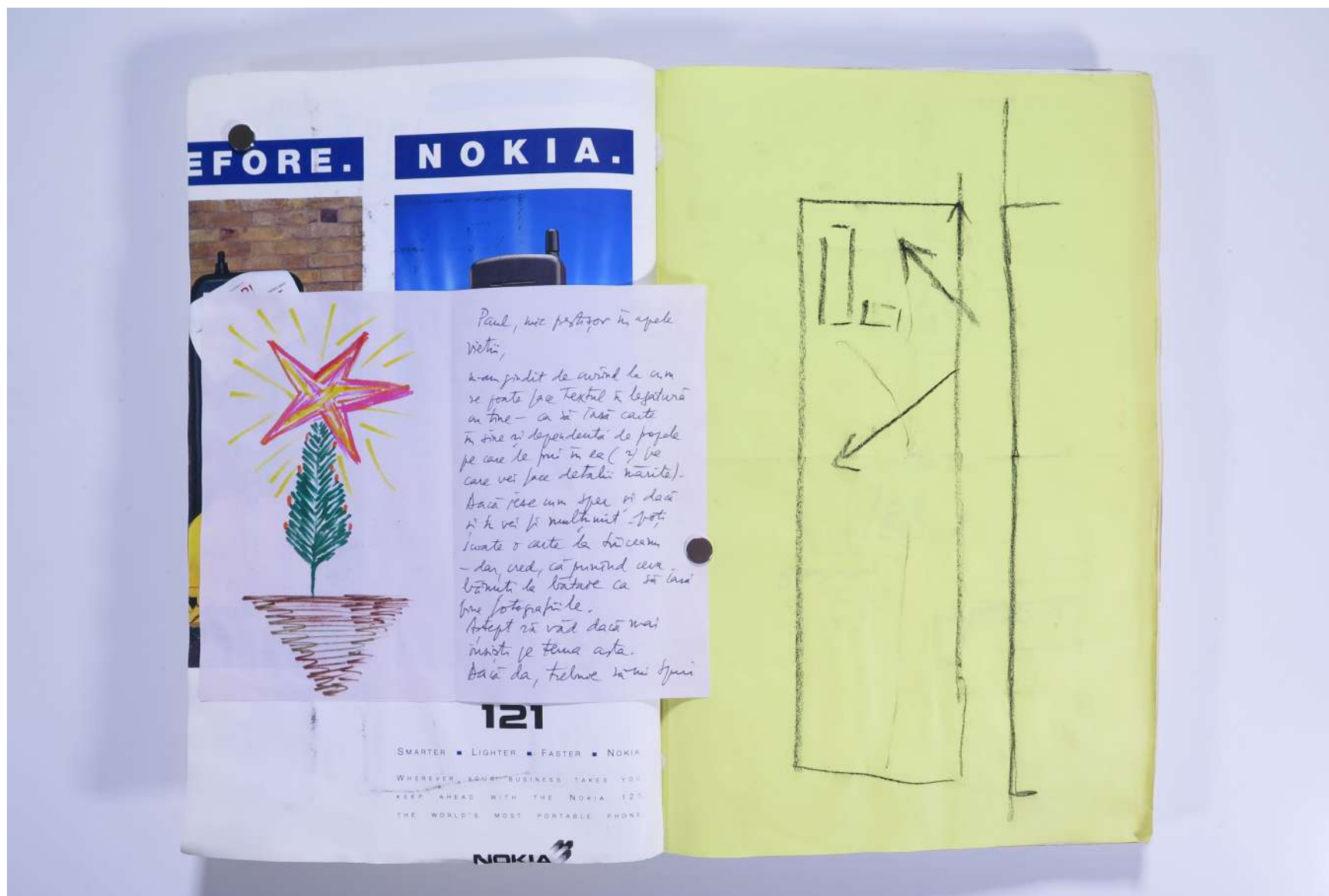
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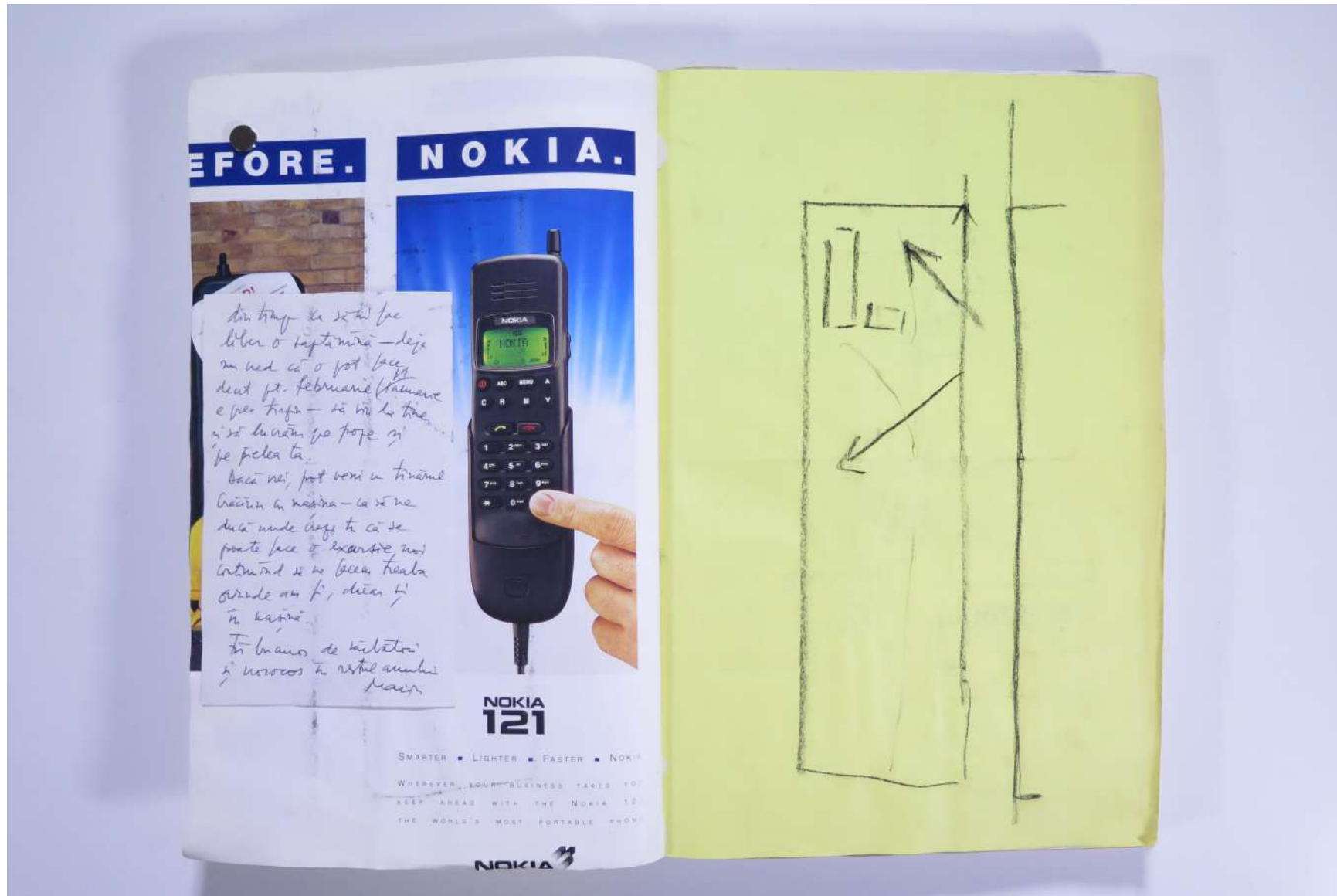
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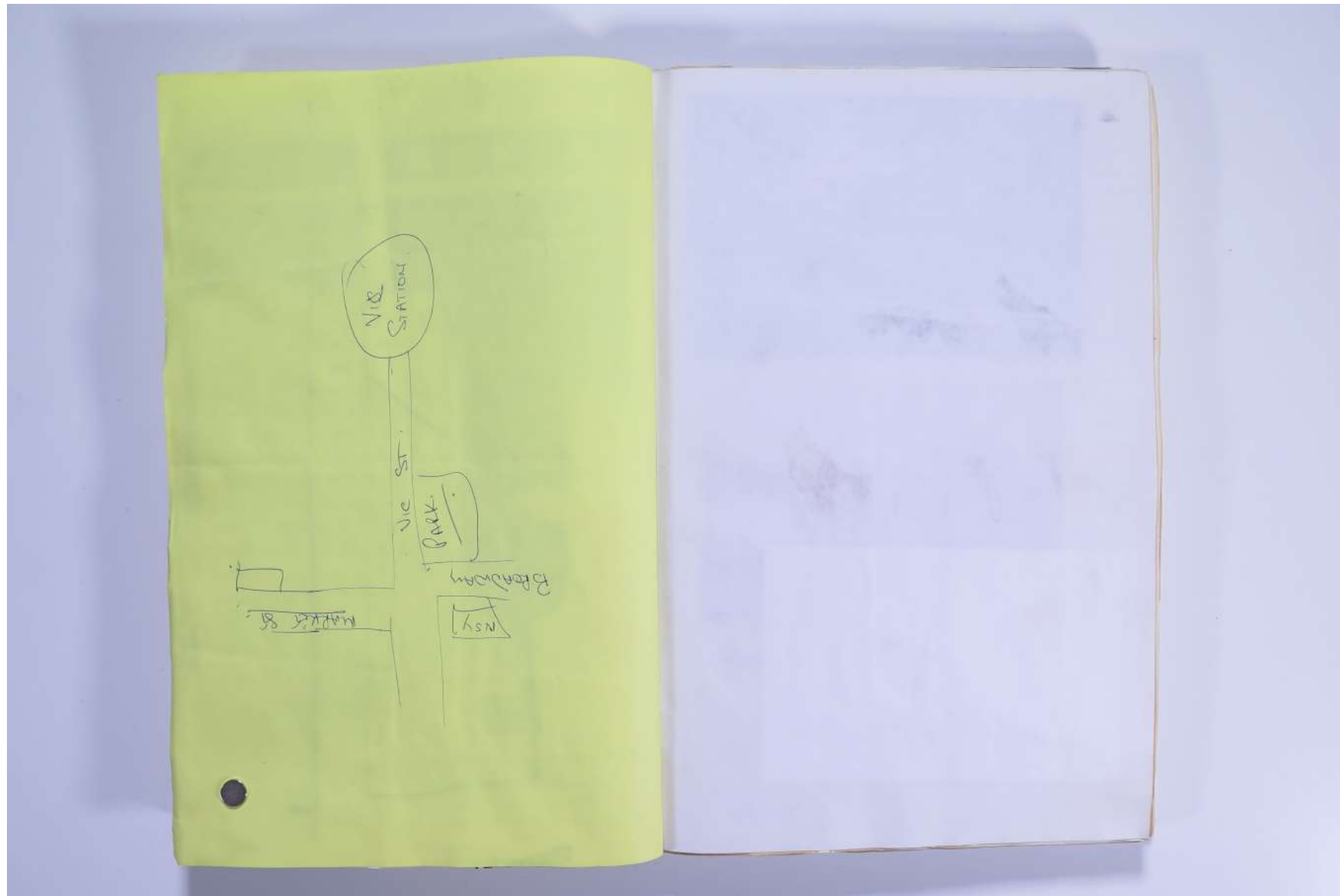
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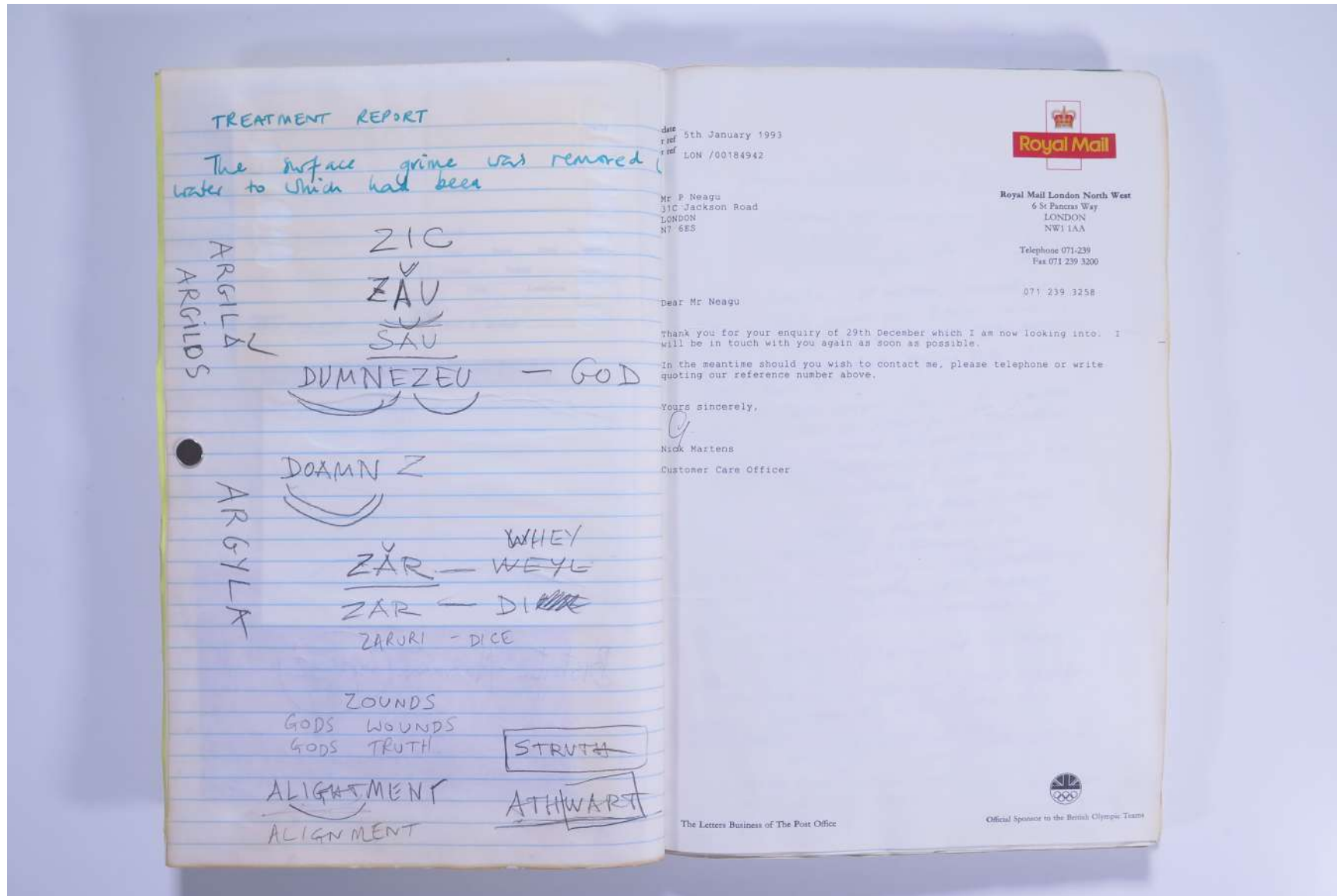
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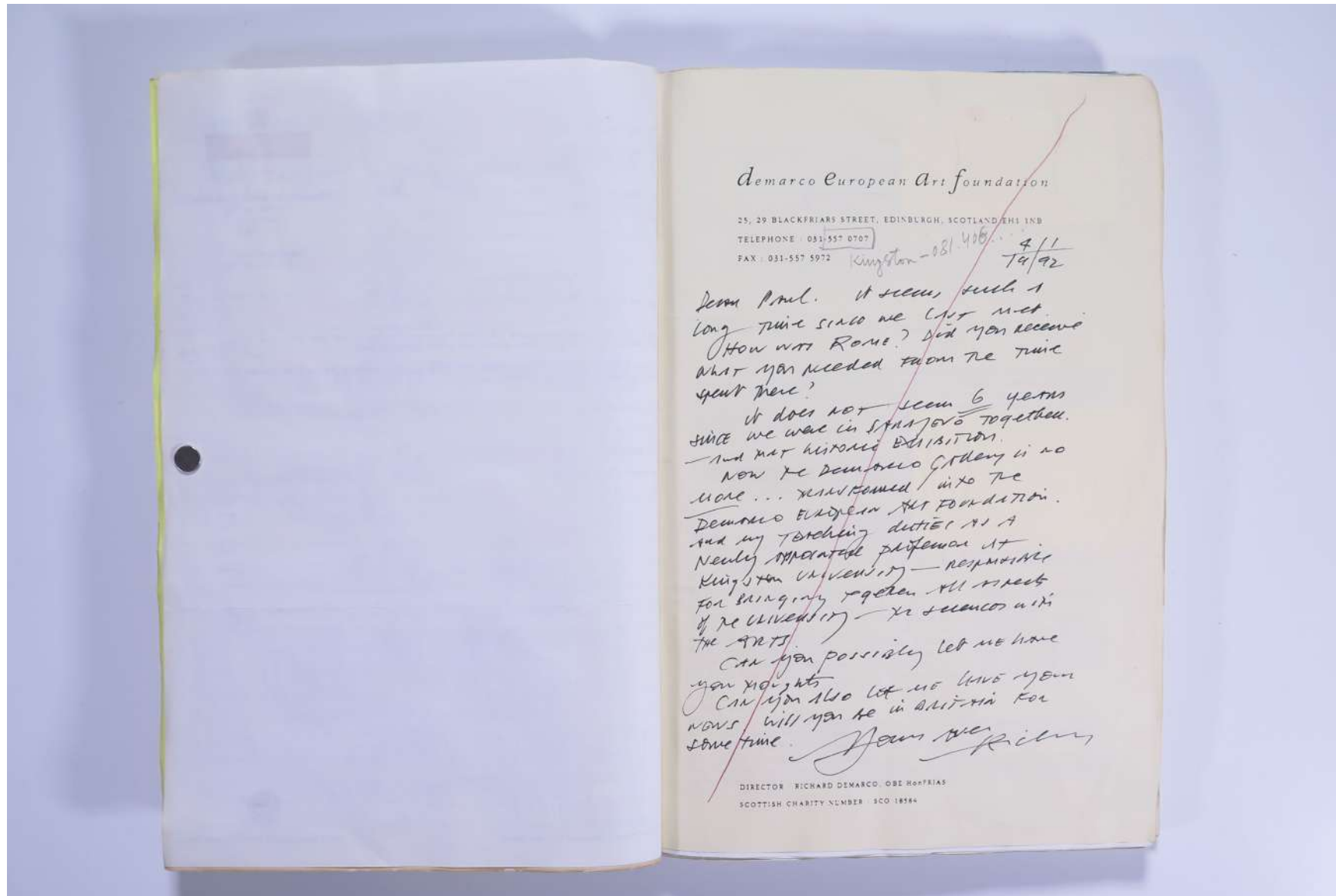
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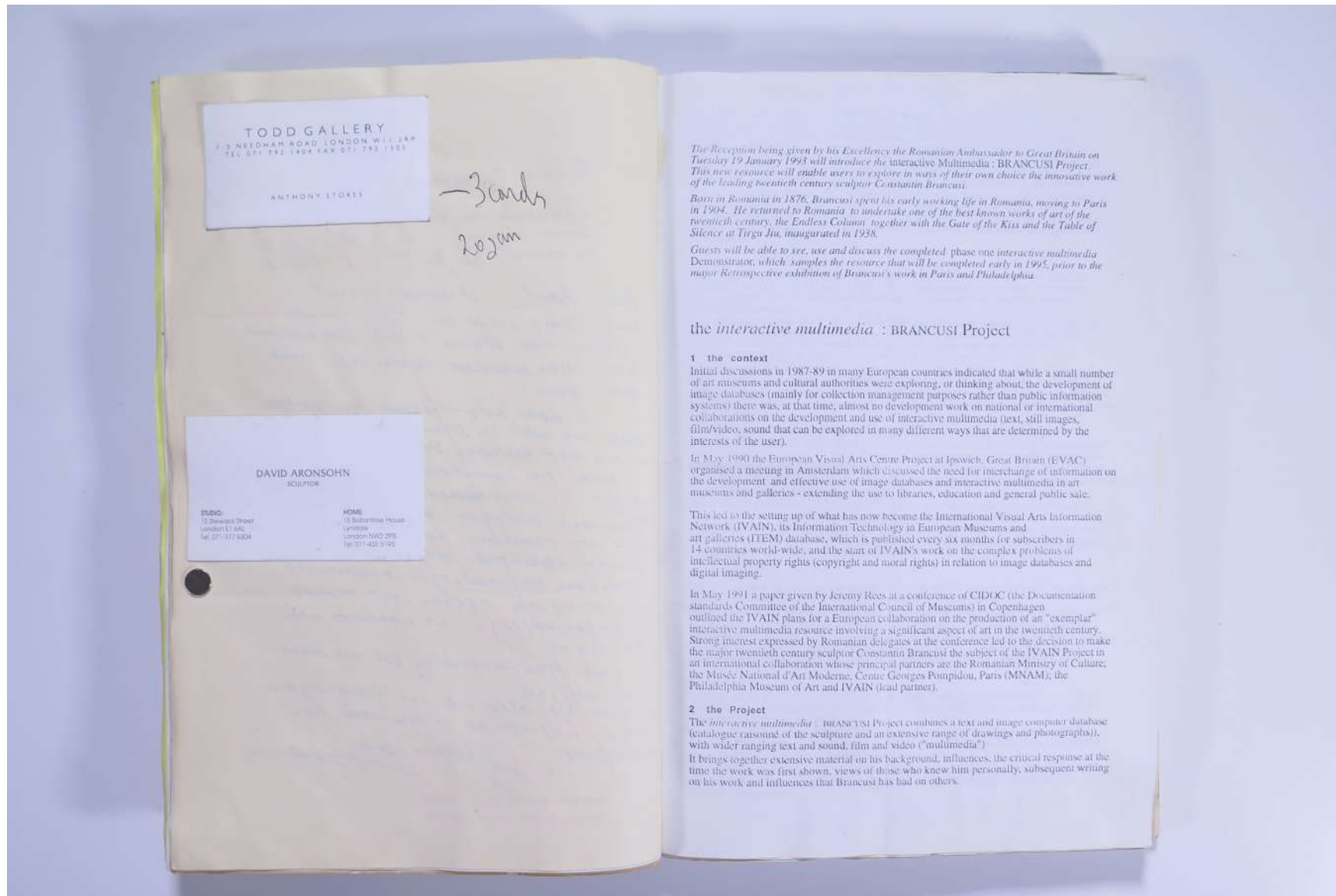
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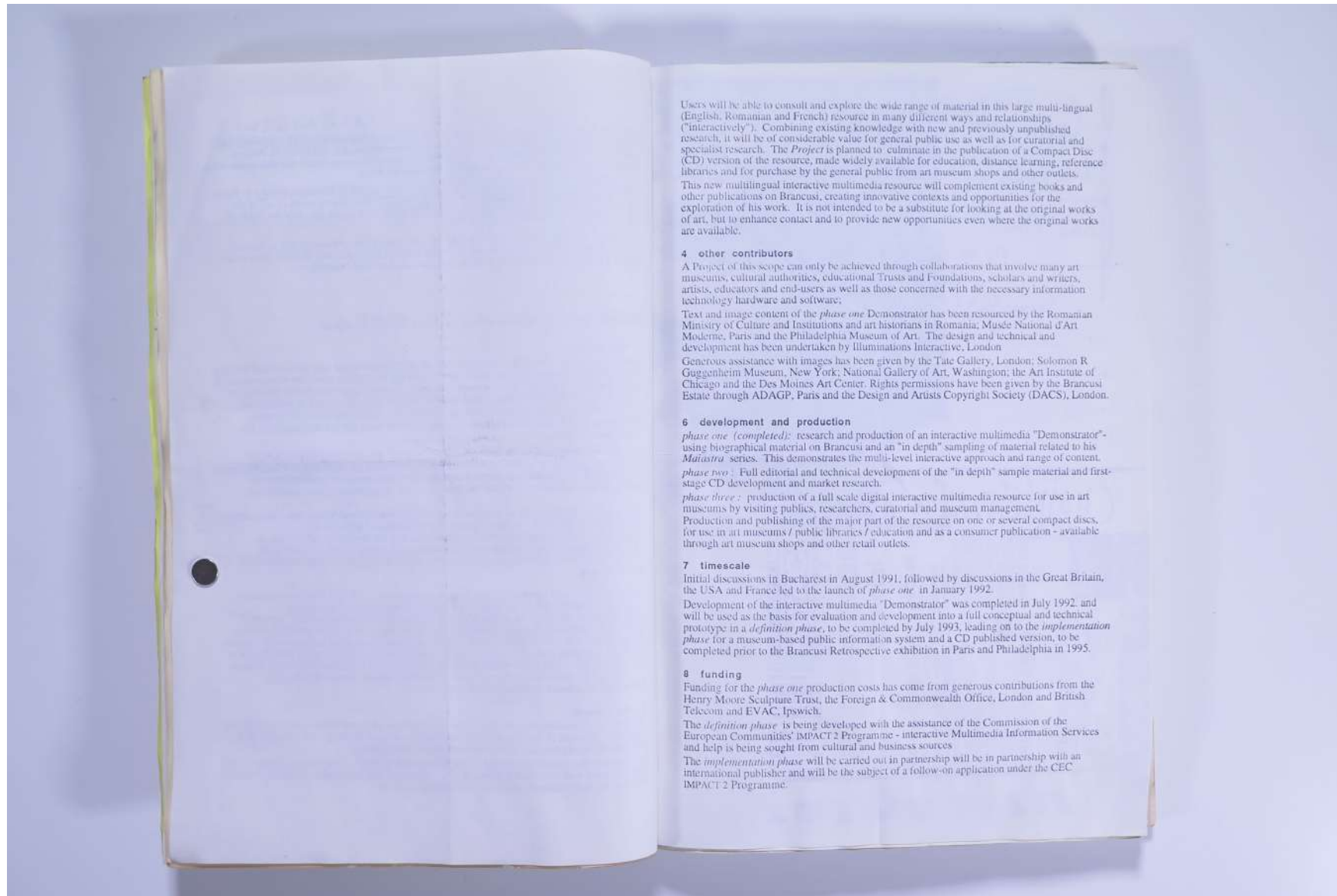
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Users will be able to consult and explore the wide range of material in this large multi-lingual (English, Romanian and French) resource in many different ways and relationships ("interactively"). Combining existing knowledge with new and previously unpublished research, it will be of considerable value for general public use as well as for curatorial and specialist research. The *Project* is planned to culminate in the publication of a Compact Disc (CD) version of the resource, made widely available for education, distance learning, reference libraries and for purchase by the general public from art museum shops and other outlets. This new multilingual interactive multimedia resource will complement existing books and other publications on Brancusi, creating innovative contexts and opportunities for the exploration of his work. It is not intended to be a substitute for looking at the original works of art, but to enhance contact and to provide new opportunities even where the original works are available.

4 other contributors

A Project of this scope can only be achieved through collaborations that involve many art museums, cultural authorities, educational Trusts and Foundations, scholars and writers, artists, educators and end-users as well as those concerned with the necessary information technology hardware and software.

Text and image content of the *phase one* Demonstrator has been resourced by the Romanian Ministry of Culture and Institutions and art historians in Romania; Musée National d'Art Moderne, Paris and the Philadelphia Museum of Art. The design and technical and development has been undertaken by Illuminations Interactive, London.

Generous assistance with images has been given by the Tate Gallery, London; Solomon R. Guggenheim Museum, New York; National Gallery of Art, Washington; the Art Institute of Chicago and the Des Moines Art Center. Rights permissions have been given by the Brancusi Estate through ADAGP, Paris and the Design and Artists Copyright Society (DACS), London.

6 development and production

phase one (completed): research and production of an interactive multimedia "Demonstrator" using biographical material on Brancusi and an "in depth" sampling of material related to his *Matastra* series. This demonstrates the multi-level interactive approach and range of content.

phase two: Full editorial and technical development of the "in depth" sample material and first-stage CD development and market research.

phase three: production of a full scale digital interactive multimedia resource for use in art museums by visiting publics, researchers, curatorial and museum management.

Production and publishing of the major part of the resource on one or several compact discs, for use in art museums / public libraries / education and as a consumer publication - available through art museum shops and other retail outlets.

7 timescale

Initial discussions in Bucharest in August 1991, followed by discussions in the Great Britain, the USA and France led to the launch of *phase one* in January 1992.

Development of the interactive multimedia "Demonstrator" was completed in July 1992, and will be used as the basis for evaluation and development into a full conceptual and technical prototype in a *definition phase*, to be completed by July 1993, leading on to the *implementation phase* for a museum-based public information system and a CD published version, to be completed prior to the Brancusi Retrospective exhibition in Paris and Philadelphia in 1995.

8 funding

Funding for the *phase one* production costs has come from generous contributions from the Henry Moore Sculpture Trust, the Foreign & Commonwealth Office, London and British Telecom and EVAC, Ipswich.

The *definition phase* is being developed with the assistance of the Commission of the European Communities' IMPACT 2 Programme - interactive Multimedia Information Services and help is being sought from cultural and business sources.

The *implementation phase* will be carried out in partnership will be in partnership with an international publisher and will be the subject of a follow-on application under the CEC IMPACT 2 Programme.

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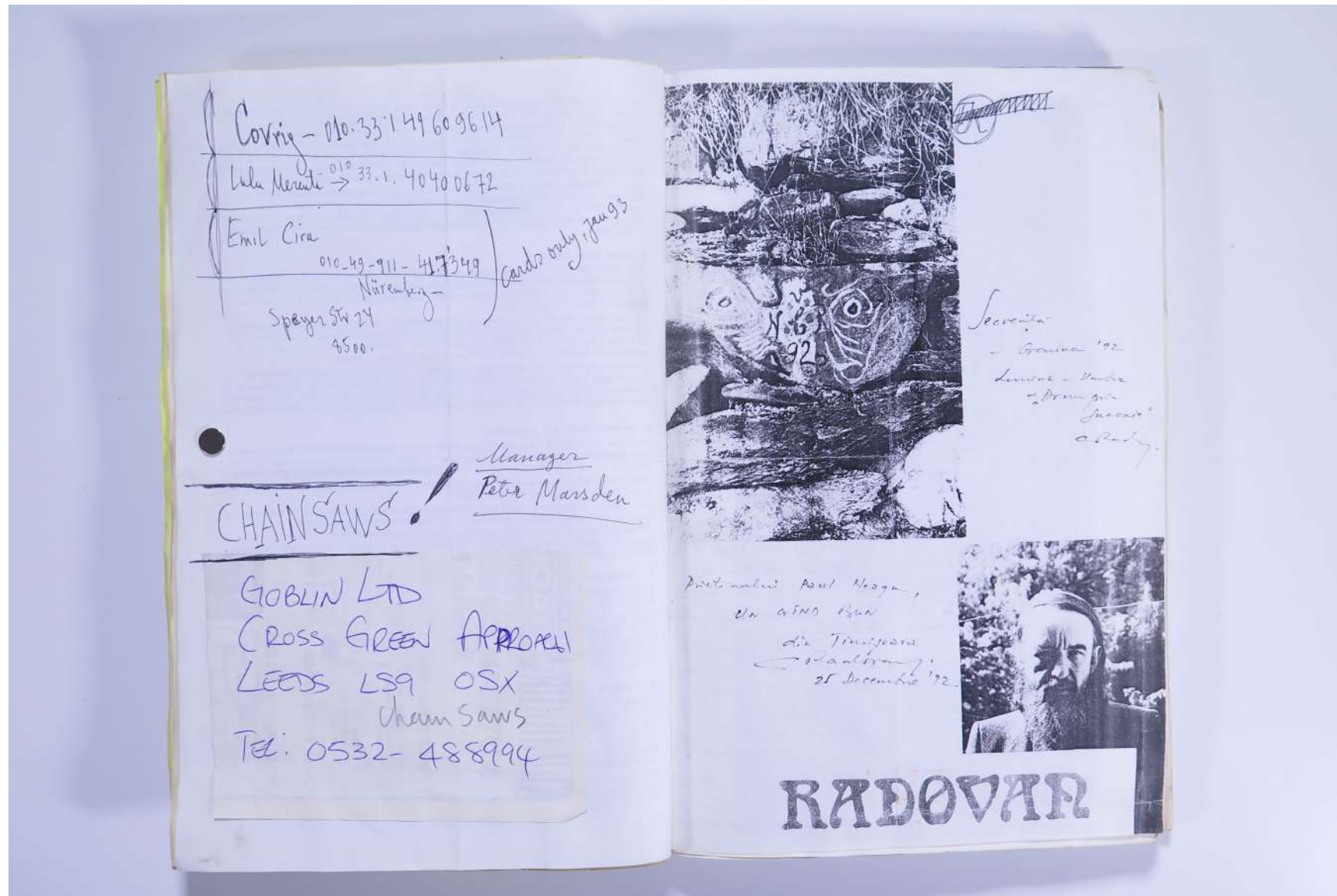
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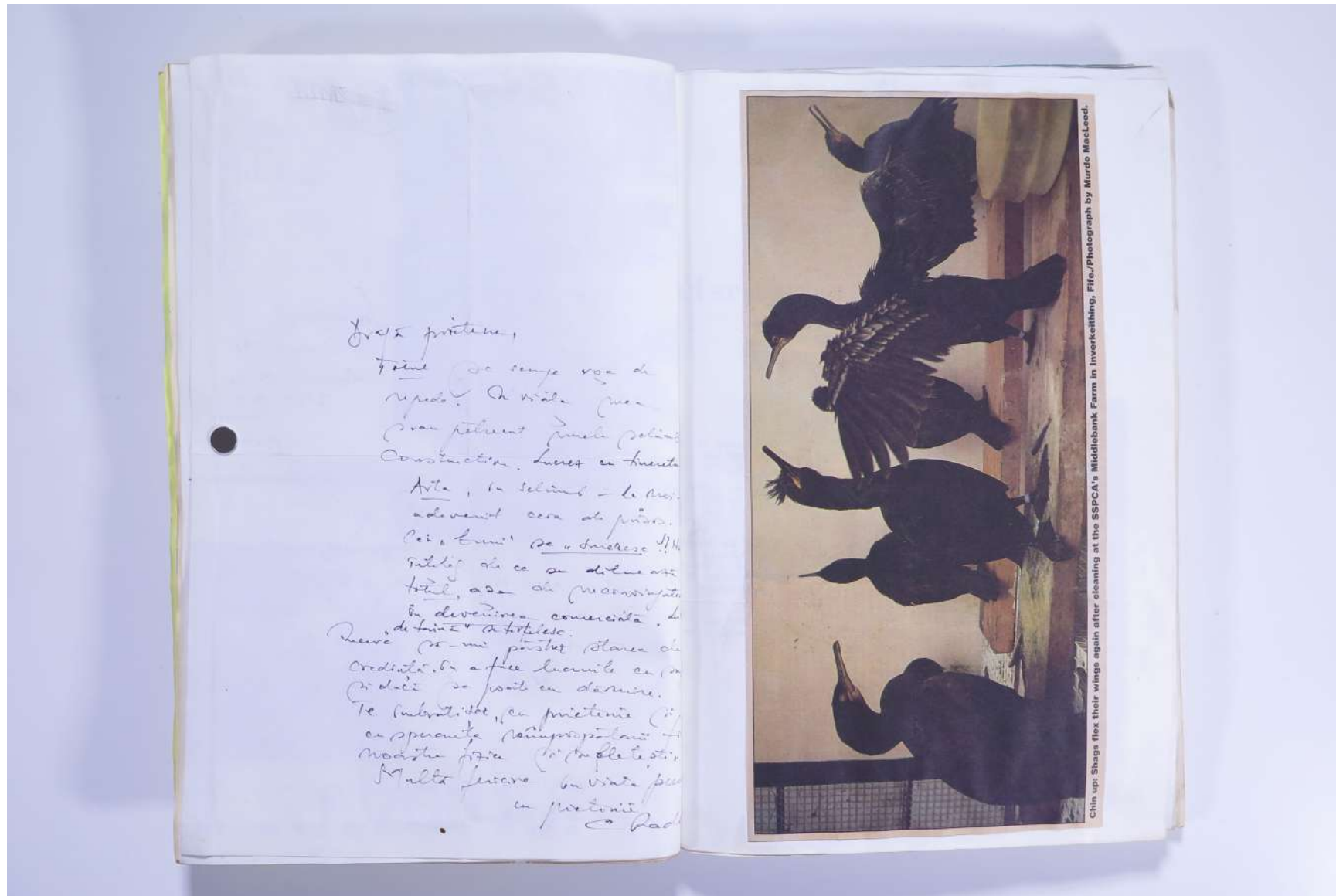
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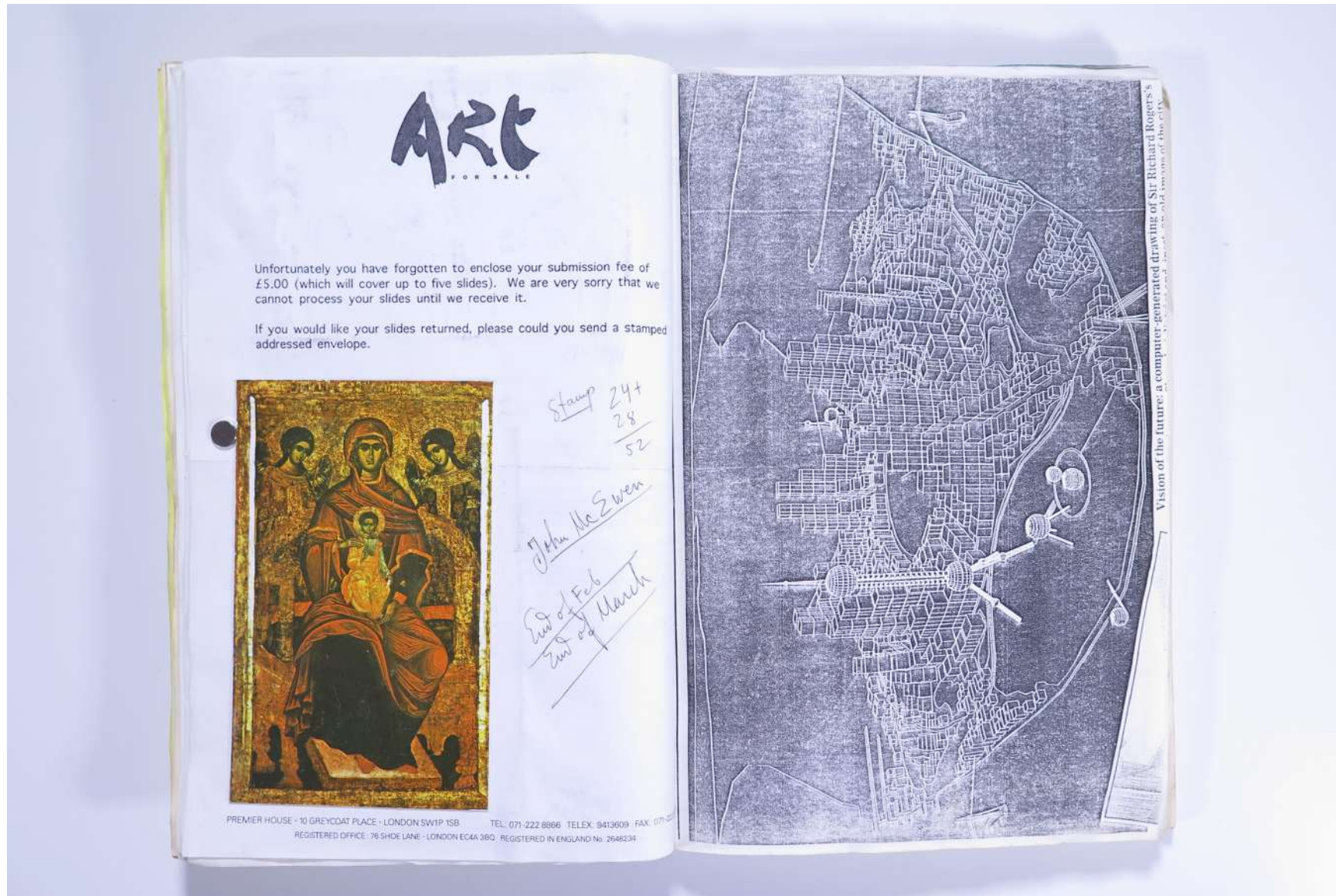
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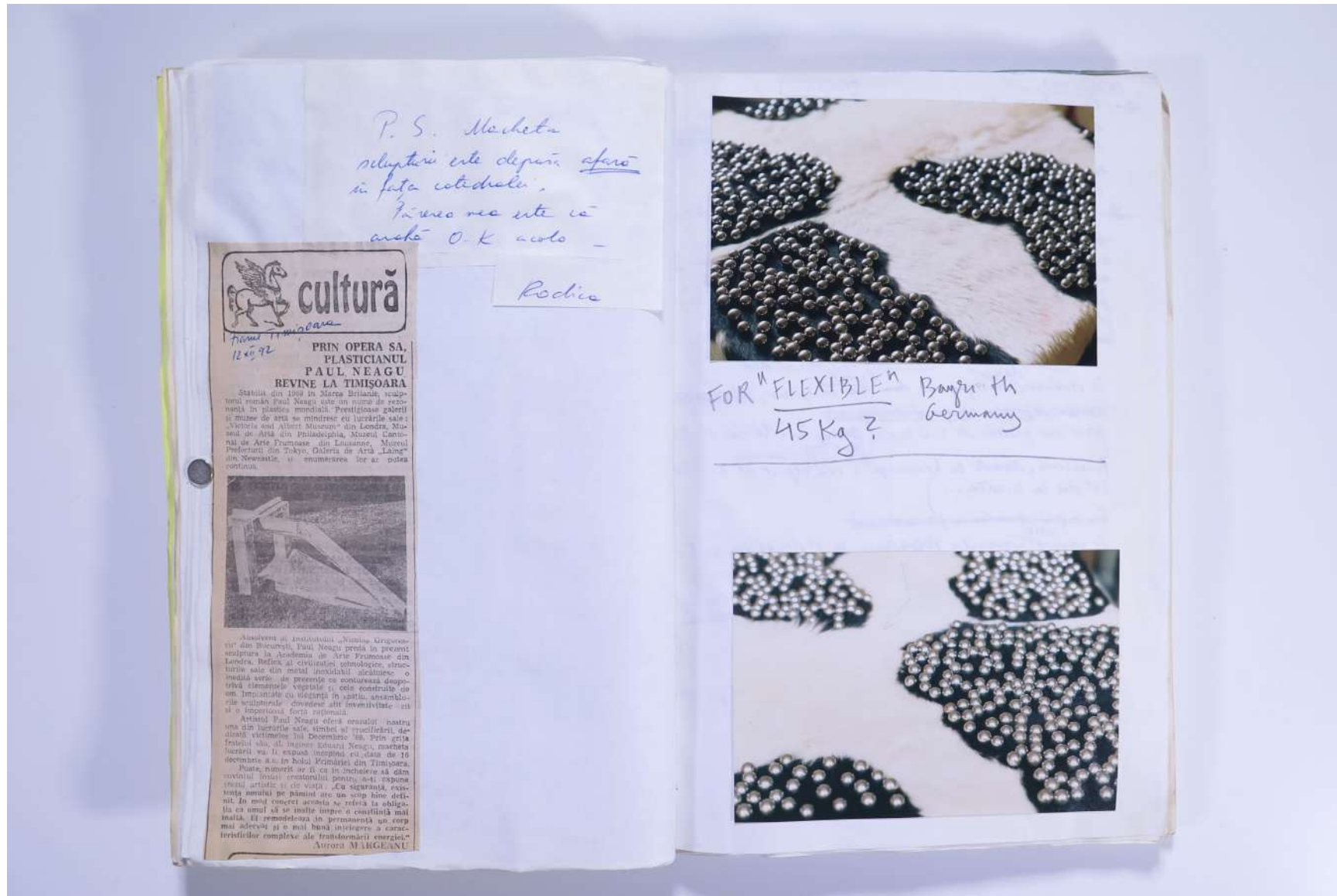
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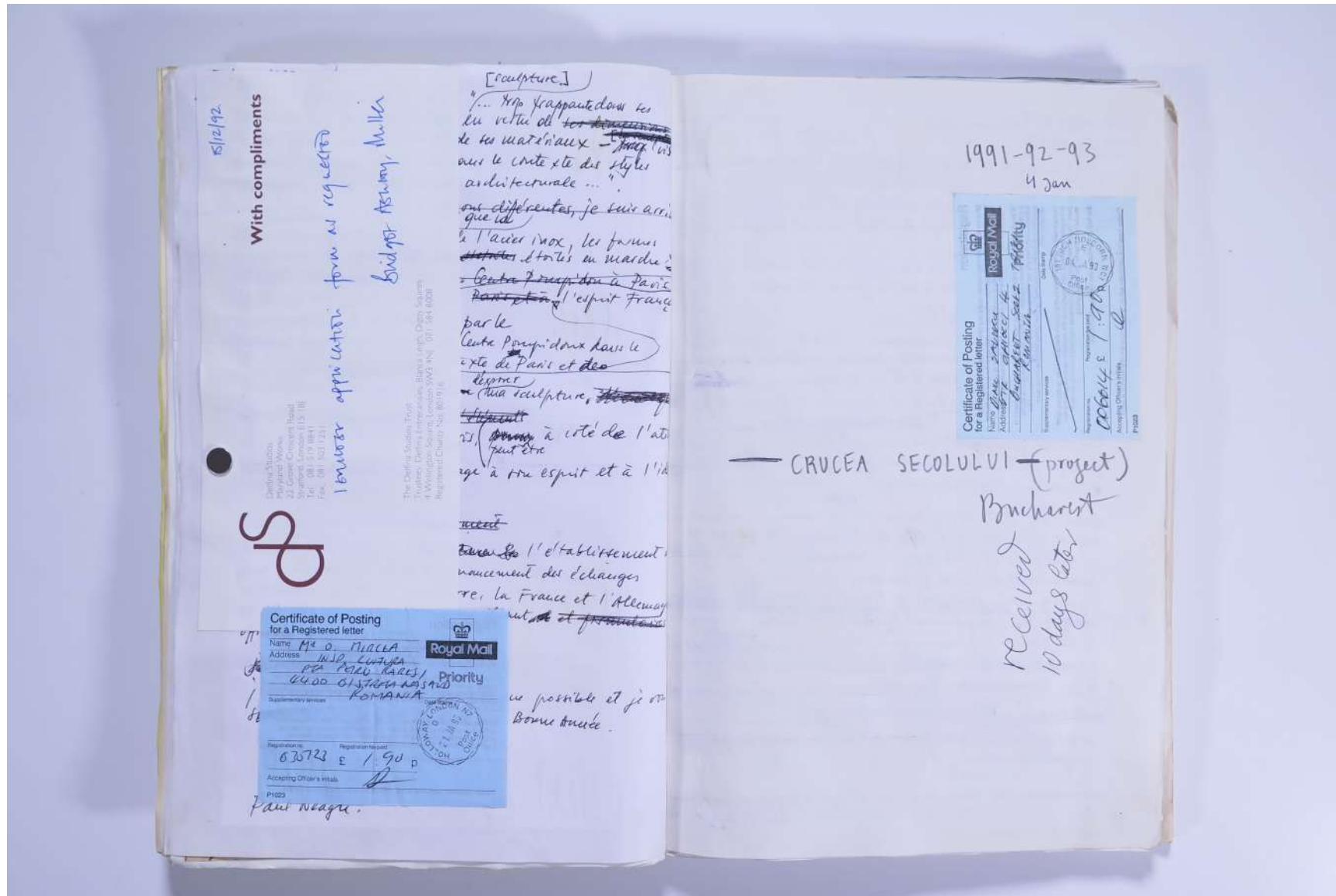
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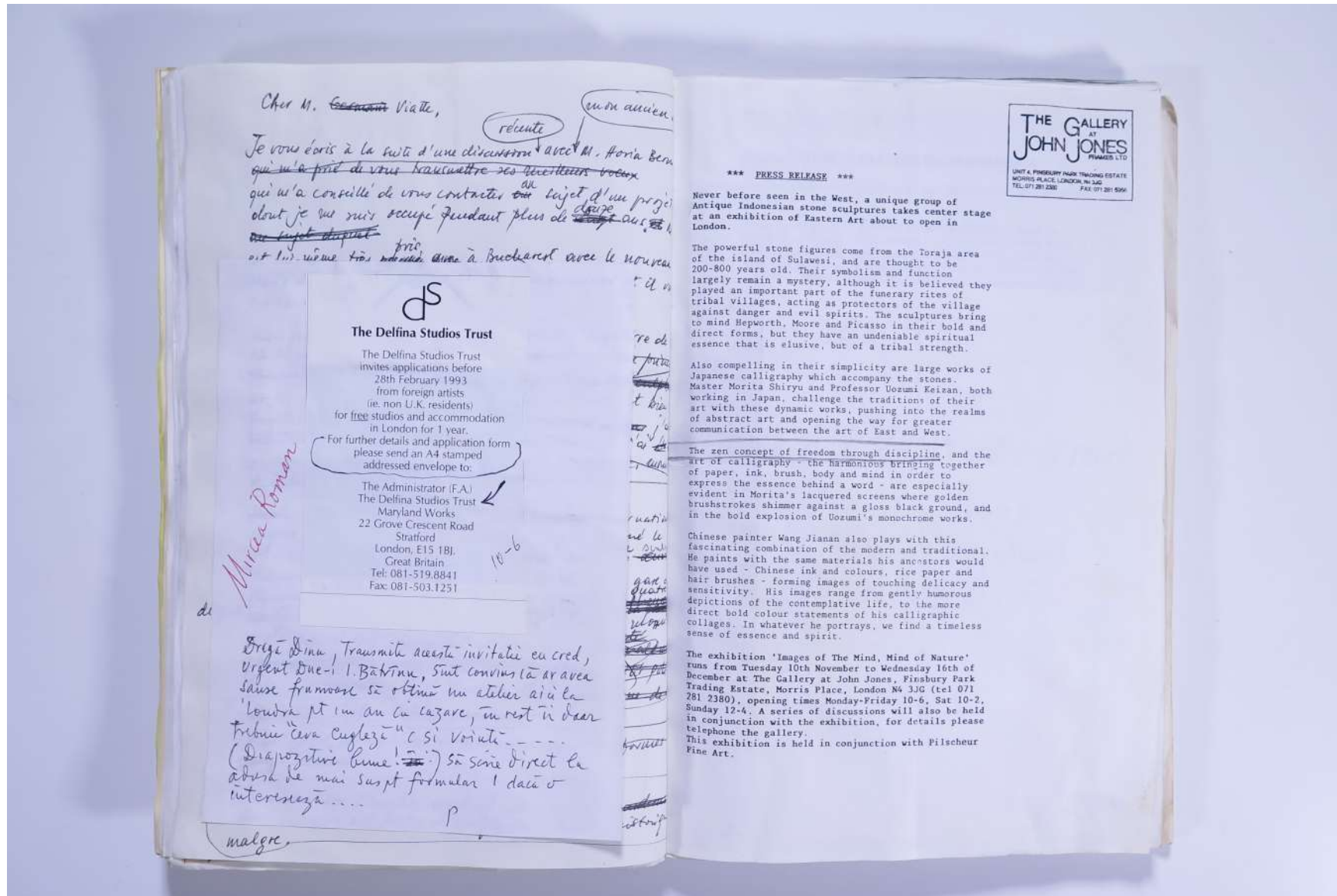


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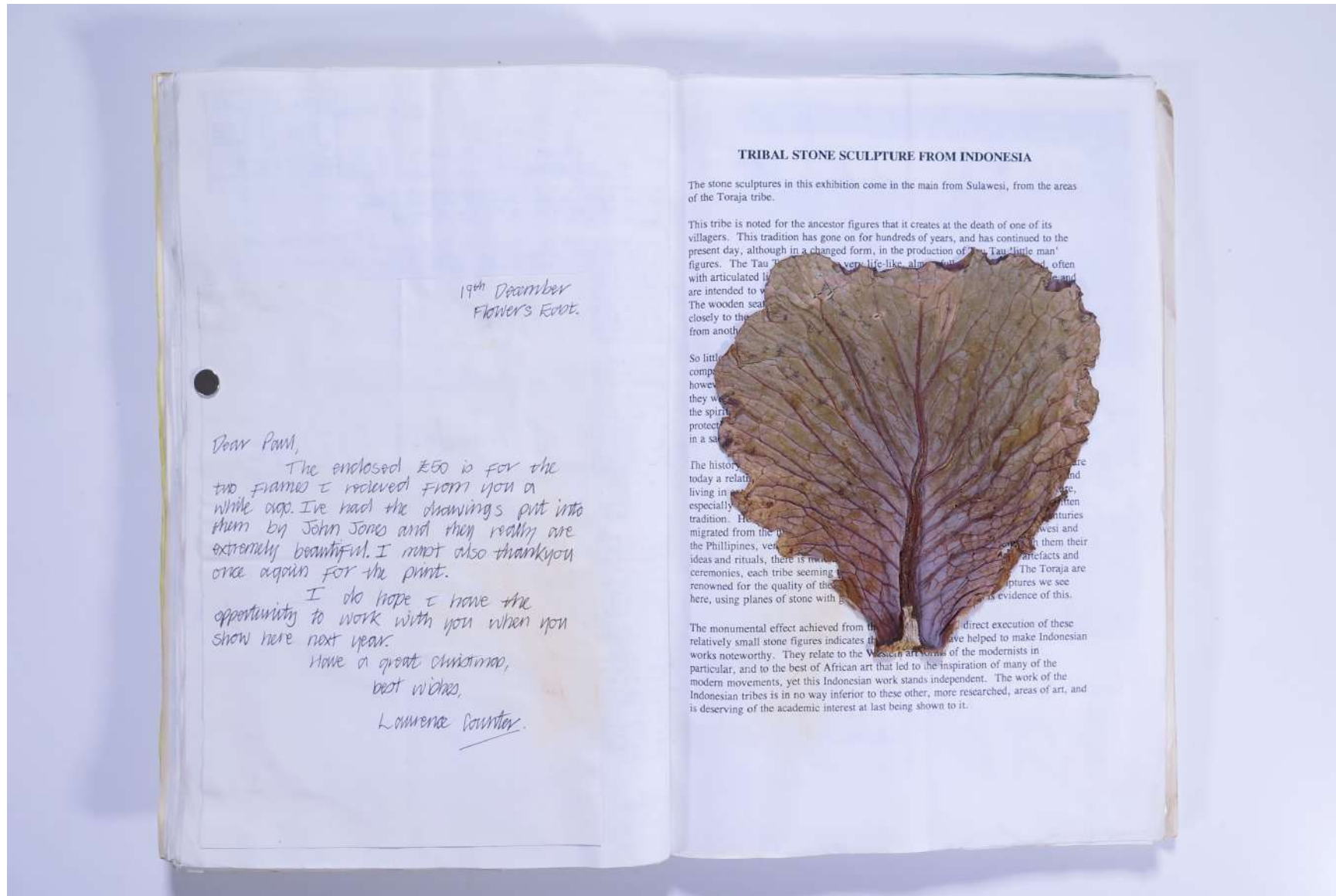
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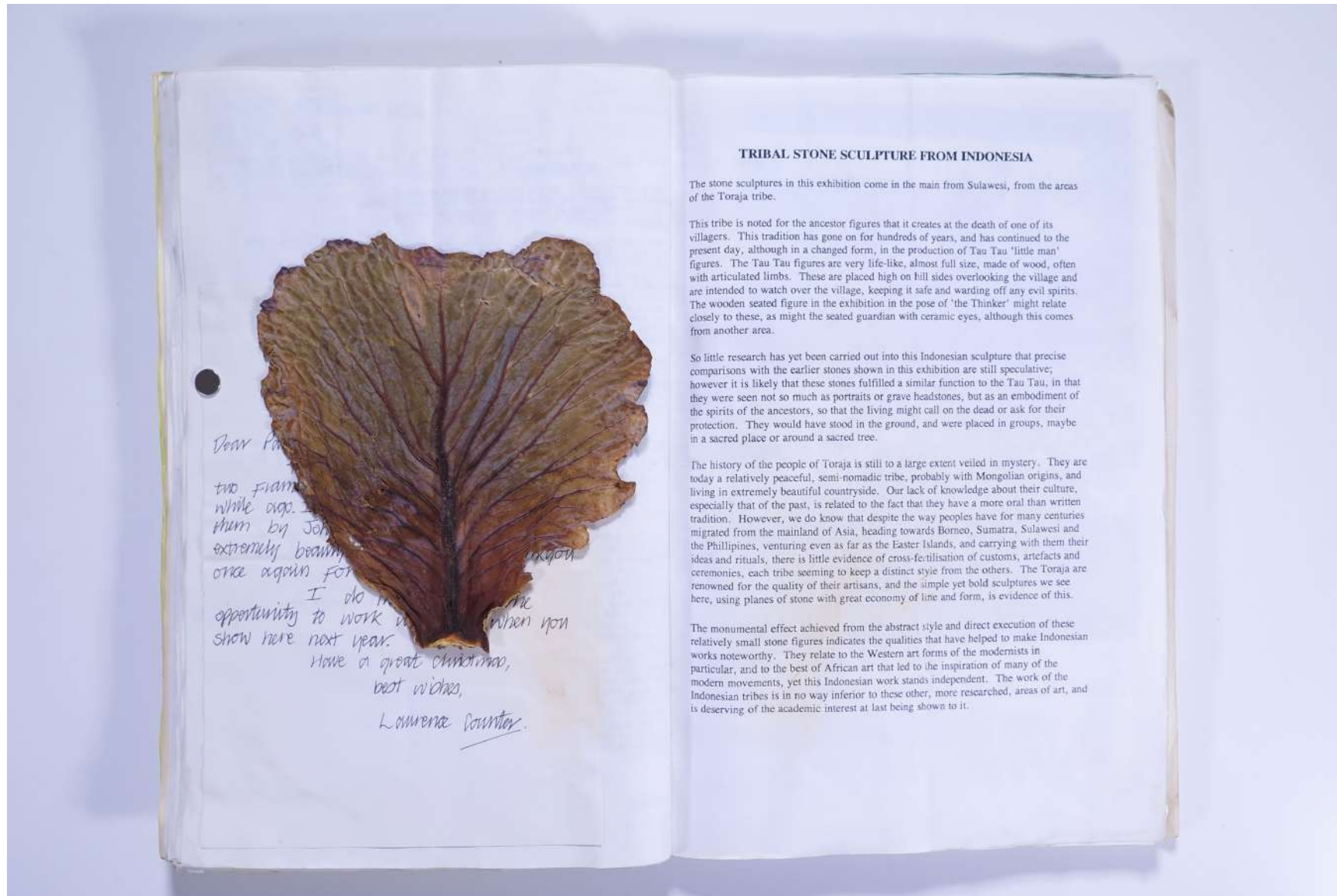
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Dear Paul
two frames
while ago
them by John
extremely beautiful
once again for
I do
opportunity to work
show here next year.
Have a great Christmas,
best wishes,
Lourence Counter.

TRIBAL STONE SCULPTURE FROM INDONESIA

The stone sculptures in this exhibition come in the main from Sulawesi, from the areas of the Toraja tribe.

This tribe is noted for the ancestor figures that it creates at the death of one of its villagers. This tradition has gone on for hundreds of years, and has continued to the present day, although in a changed form, in the production of Tau Tau 'little man' figures. The Tau Tau figures are very life-like, almost full size, made of wood, often with articulated limbs. These are placed high on hill sides overlooking the village and are intended to watch over the village, keeping it safe and warding off any evil spirits. The wooden seated figure in the exhibition in the pose of 'the Thinker' might relate closely to these, as might the seated guardian with ceramic eyes, although this comes from another area.

So little research has yet been carried out into this Indonesian sculpture that precise comparisons with the earlier stones shown in this exhibition are still speculative; however it is likely that these stones fulfilled a similar function to the Tau Tau, in that they were seen not so much as portraits or grave headstones, but as an embodiment of the spirits of the ancestors, so that the living might call on the dead or ask for their protection. They would have stood in the ground, and were placed in groups, maybe in a sacred place or around a sacred tree.

The history of the people of Toraja is still to a large extent veiled in mystery. They are today a relatively peaceful, semi-nomadic tribe, probably with Mongolian origins, and living in extremely beautiful countryside. Our lack of knowledge about their culture, especially that of the past, is related to the fact that they have a more oral than written tradition. However, we do know that despite the way peoples have for many centuries migrated from the mainland of Asia, heading towards Borneo, Sumatra, Sulawesi and the Philippines, venturing even as far as the Easter Islands, and carrying with them their ideas and rituals, there is little evidence of cross-fertilisation of customs, artefacts and ceremonies, each tribe seeming to keep a distinct style from the others. The Toraja are renowned for the quality of their artisans, and the simple yet bold sculptures we see here, using planes of stone with great economy of line and form, is evidence of this.

The monumental effect achieved from the abstract style and direct execution of these relatively small stone figures indicates the qualities that have helped to make Indonesian works noteworthy. They relate to the Western art forms of the modernists in particular, and to the best of African art that led to the inspiration of many of the modern movements, yet this Indonesian work stands independent. The work of the Indonesian tribes is in no way inferior to these other, more researched, areas of art, and is deserving of the academic interest at last being shown to it.

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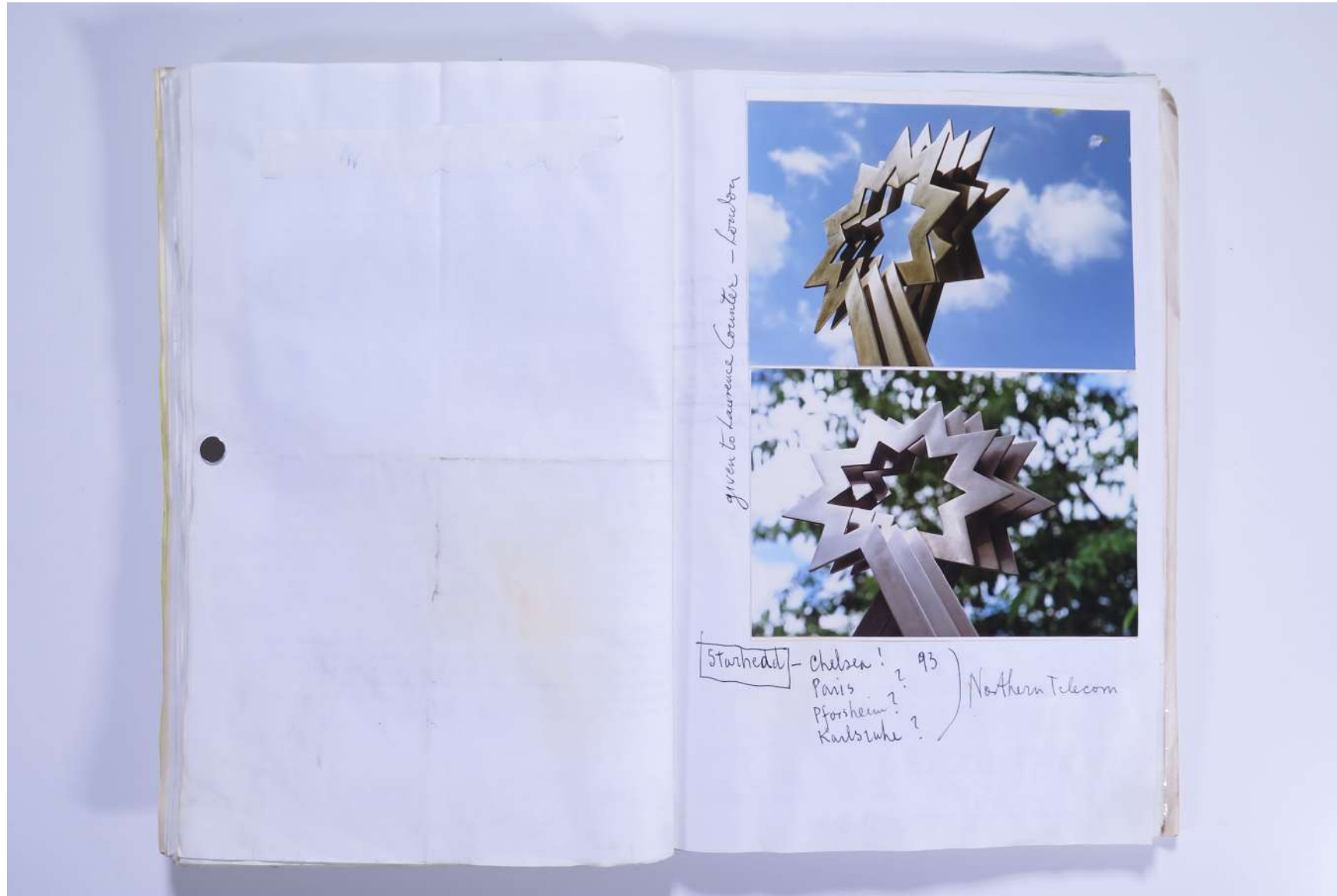
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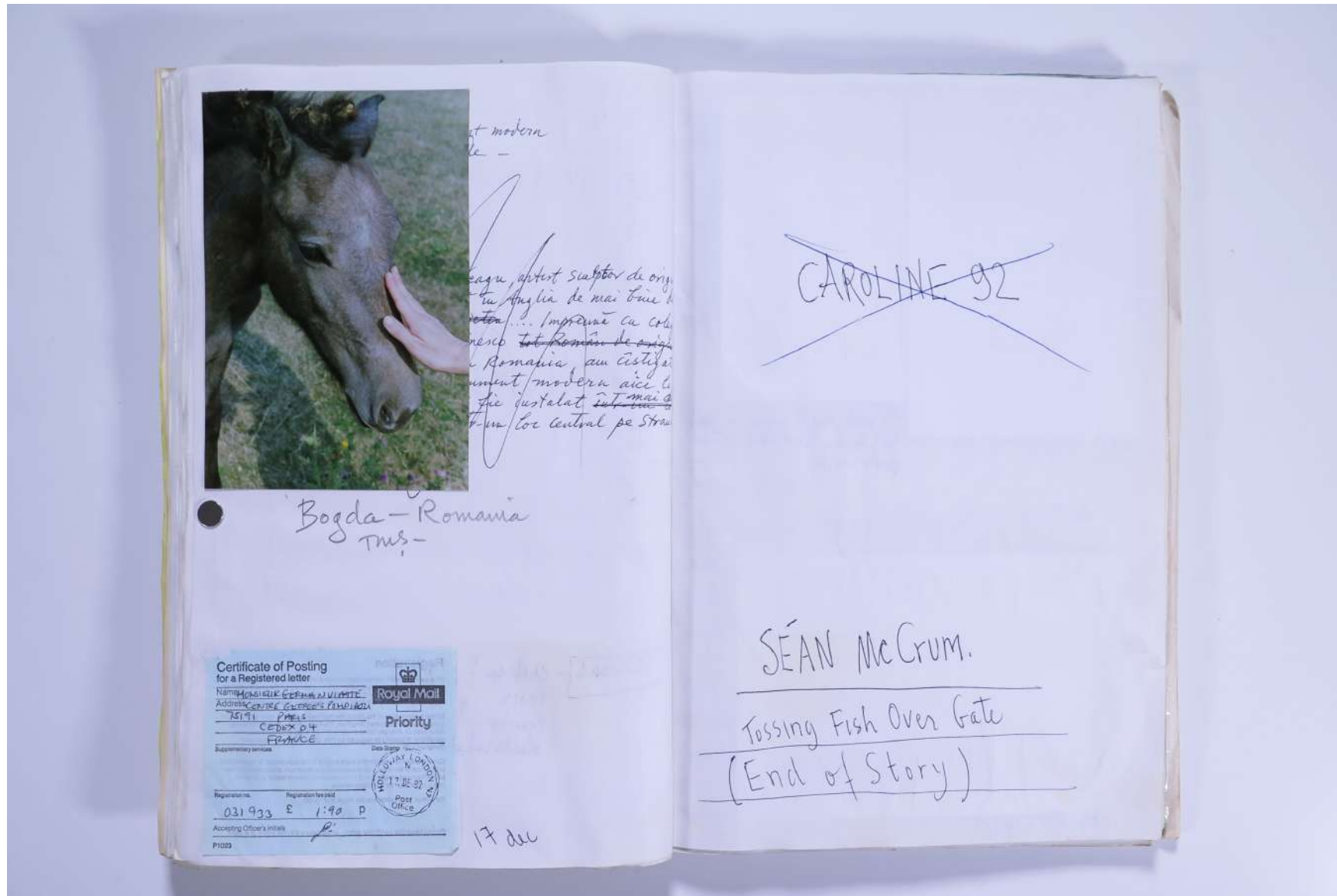
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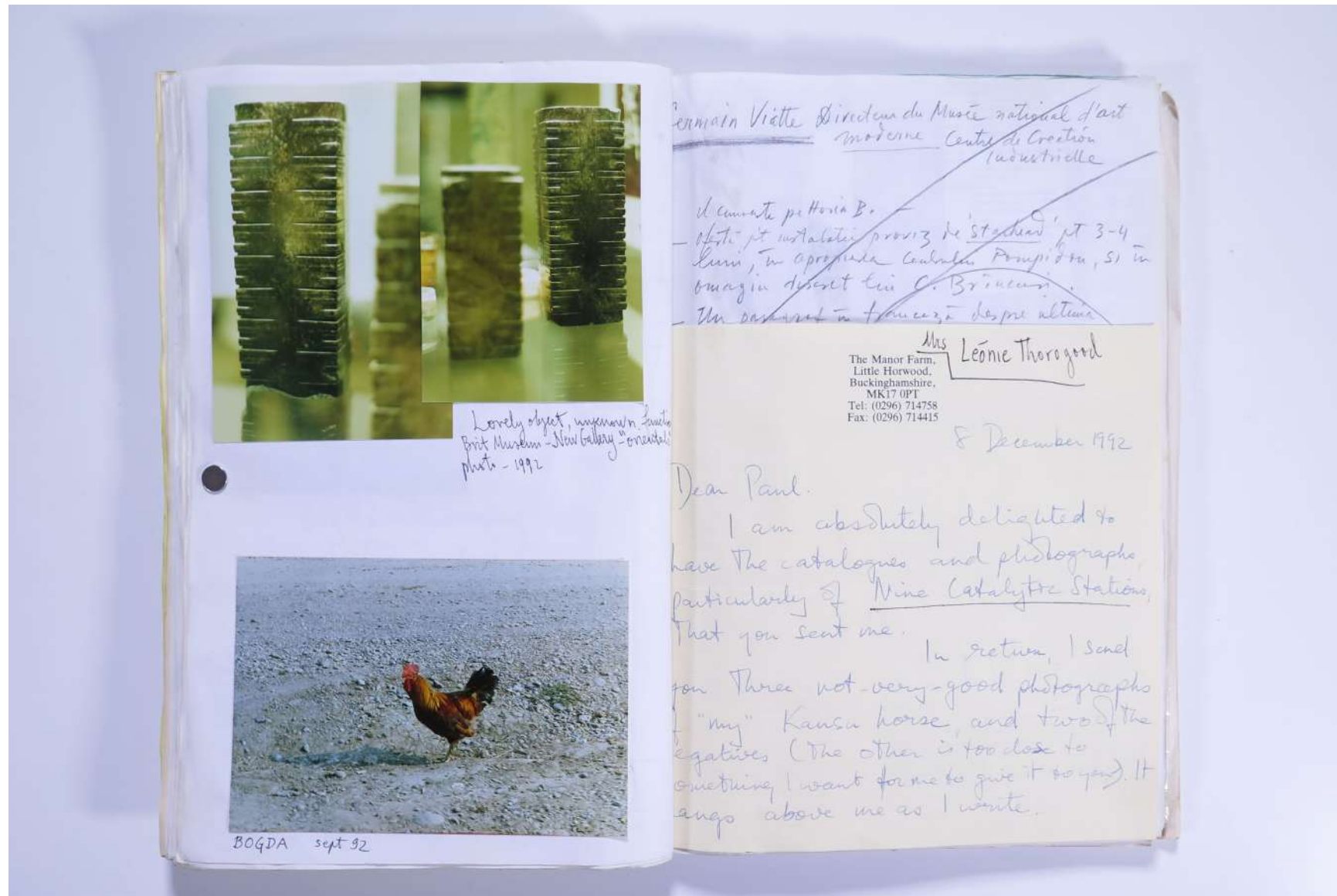


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Lovely object, unexposed in London
Brit Museum - New Gallery "oriental"
photo - 1992



BOGDA sept 92

~~Renmain Viette Directeur du Musée national d'art
moderne Centre de Création
industrielle~~

~~Ucuneste pe Horia B.~~

~~Obiecte pt instalatii proviz de 'Staleni' pt 3-4
Luni, in apropierea localitatii Pongorita, SI. in
branzii din sotia lui C. Brucan.~~

~~Un pasarel in frumusea despre altuna~~

Mas Léonie Thoro good
The Manor Farm,
Little Horwood,
Buckinghamshire,
MK17 0PT
Tel: (0296) 714758
Fax: (0296) 714415

8 December 1992

Dear Paul.

I am absolutely delighted to
have the catalogues and photographs,
particularly of Nine Catalytic Stations,
that you sent me.

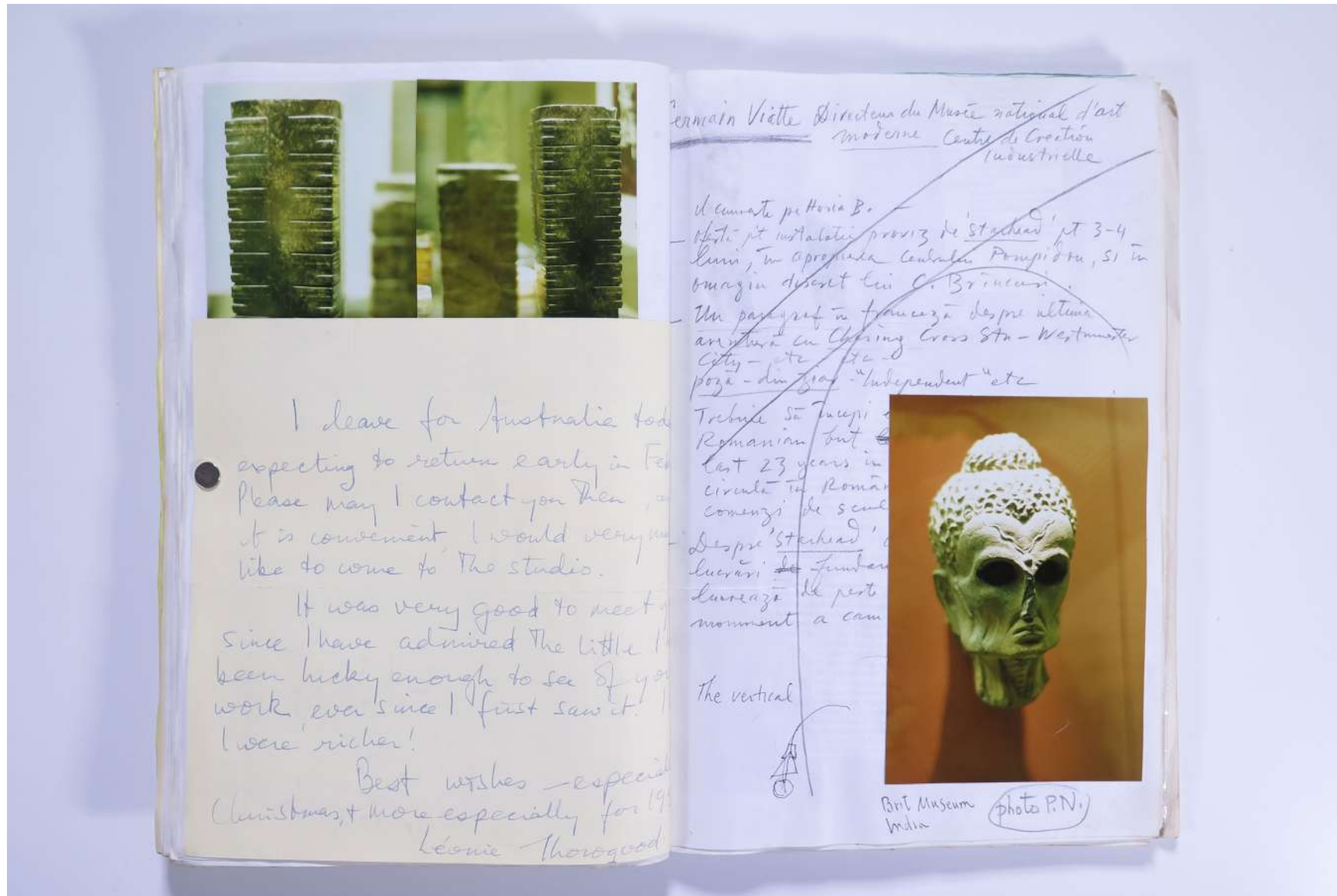
In return, I send
you three not-very-good photographs
of "my" Kansa horse, and two of the
negatives (the other is too close to
something I want for me to give it to you). It
sings above me as I write.

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The history of 'stanhead'

Building a rival to Hong Kong

China has turned to a British architect, Sir Richard Rogers, to mastermind Shanghai's transformation into a city of the future. **Kenneth Powell** reports

THERE are seven million bicycles in the Chinese city of Shanghai — and nearly 13 million people. One day, there could be seven million cars — a prospect that fills Sir Richard Rogers with horror. He laments that the Chinese will avoid the worst mistakes of the West as their economy, long dormant under communism, moves into overdrive. Sir Richard is in a strong position to influence the Chinese authorities. Two weeks ago, he returned in triumph from China — with a commission to masterplan the future expansion of Shanghai, a vast city which the Chinese are now anxious to re-establish as a world city. As the fast over Hong Kong continues, the colony's commercial dominance is distinctly threatened. Within a decade, it could be by-passed.

The plans for Shanghai are staggeringly ambitious. They provide for 40 million square feet of development — a scheme nearly eight times as large as London's Canary Wharf. At least half of this will be offices, the rest

largely housing — for up to 300,000 people — with public buildings and a number of hotels. This will be far more than a "business district".

Sir Richard believes the East can learn from the blunders of the West. Canary Wharf and Paris's La Defense are simply office quarters, deserted after hours. The new Shanghai district of Lu Jia Zui, across the river Huang Pu from the well-preserved, old European commercial district, should be a "24-hour city", with the same vitality as older Chinese cities, says Sir Richard.

There is every hope, he believes, that Lu Jia Zui will be a true "city of tomorrow". He is impressed by the way the Chinese have gone about selecting a master plan.

Sir Richard's career as a world architect began with the Pompidou Centre in Paris (where he worked in collaboration with Renzo Piano), and it was to Paris that the Chinese looked for inspiration. Joseph Beuys, the top civil servant who has had a key role in the competitions for the Parisian grand projects, was asked to produce a shortlist of suitable architects. He came up with six, including two Frenchmen (Perrot and Fukun), a Chinese, a Japanese (Toyo Ito) and Sir Richard, the eventual choice.

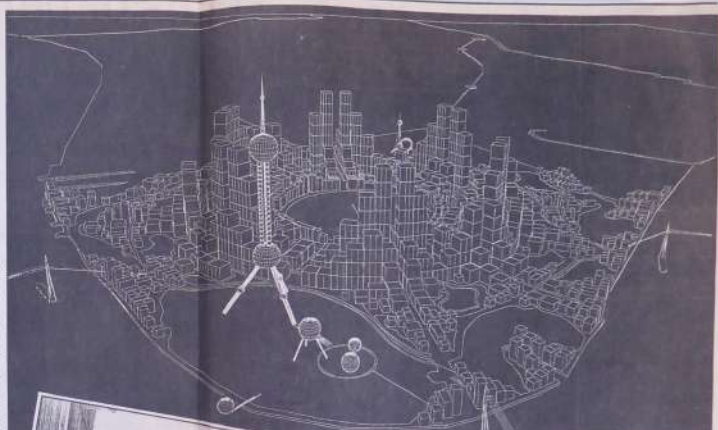
French interest in Shanghai is not entirely altruistic — they are likely to invest heavily in the project, along with the Japanese. (The low cost of the Japanese, and the lack of planning problems attract developers.) But the architectural vision which underlies the development is British, though a large group of architects,

Chinese and foreign, will design individual buildings. Sir Richard is best known in Britain for the Lloyd's building in the City, completed in 1986. It remains his masterpiece, but he has moved on from the drama of High Tech, with its echoes of Russian Constructivism and the industrial architecture of the 19th century. His current work is more fluid and gently expressive — more in tune with contemporary views on ecology and environment.

The European Court of Human Rights at Strasbourg, now nearing completion, is typical: a low, curved building set in a park and relying largely on opening windows rather than the air-conditioning once regarded as indispensable. And Terminal 5 at Heathrow Airport, still in an early planning stage, could be the key Rogers building of the early 1990s.

Rogers is not exactly a prophet without honour in his own country yet his visionary projects for London have not been realised. They have resurfaced in the Shanghai masterplan. The great central park, a third of a mile across, ringed by crescents of buildings, contains more than an eighth of the ambitious plan for the Royal Docks, now in limbo. The elegant bridges that will link the new district to the city centre and the emphasis on pedestrian routes and public transport are themes seen in Sir Richard's 1980 plan for "London as it could be".

In pragmatic Britain, the Rogers vision seemed impossible and unacceptably futuristic. In China, where rapid and unplanned growth could produce an urban hell, the architect's approach seems a matter of common sense. China is, says Sir Richard, "unity and all one" — rather like Britain — a sharp contrast to the precision of Japan (where he is used to working). Unlike Britain, however, China seems to have a clear view of its future. Sir Richard sensibly



Vision of the future: a computer-generated drawing of Sir Richard Rogers's plans for the new Shanghai district and, inset, an old image of the city



expresses an view on Chinese politics, but nobody doubts that economic growth will eventually crack the old Marxist mould. For the moment, he is "immensely excited" about the prospects for Shanghai. He applauds the city's authorities for their foresight. In London, the Jubilee Line is not yet begun, a decade after serious development began in Docklands. The Chinese are already building an underground line into Lu Jia Zui and another will probably follow, as well as an overground railway.

Sir Richard once said that he preferred working outside Britain "because there you can find people with vision". The Shanghai scheme would be unthinkable in Britain. It involves clearing an established housing area, which in this country would mean years of public inquiries and planning appeals. Usually, housing in tower blocks up to 10 stories tall would be out of the question here. But what is the alternative in the Far East? Sir Richard, who is

also working on low-cost housing schemes for Korea, believes that it is a question of either denser, well-designed modern housing or equal-density towns.



TIBET

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BEST MUSICAL EVENING STANDARD DRAMA AWARDS 1992
"A TRIUMPH... DEEPLY MOVING"
MICHAEL COVENEY, THE OBSERVER
KISS

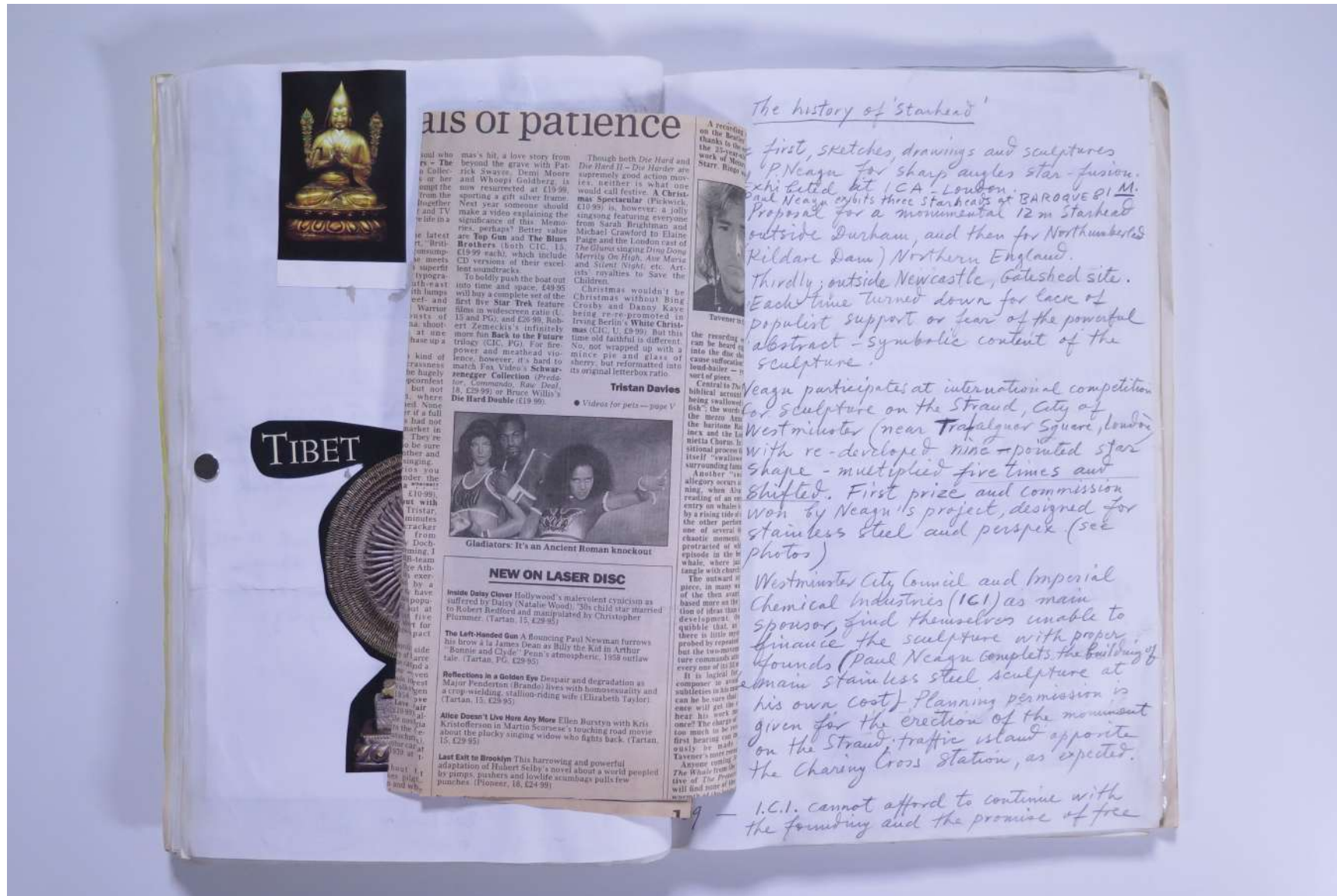
989 - I.C.I. cannot afford to continue with the founding and the promise of free

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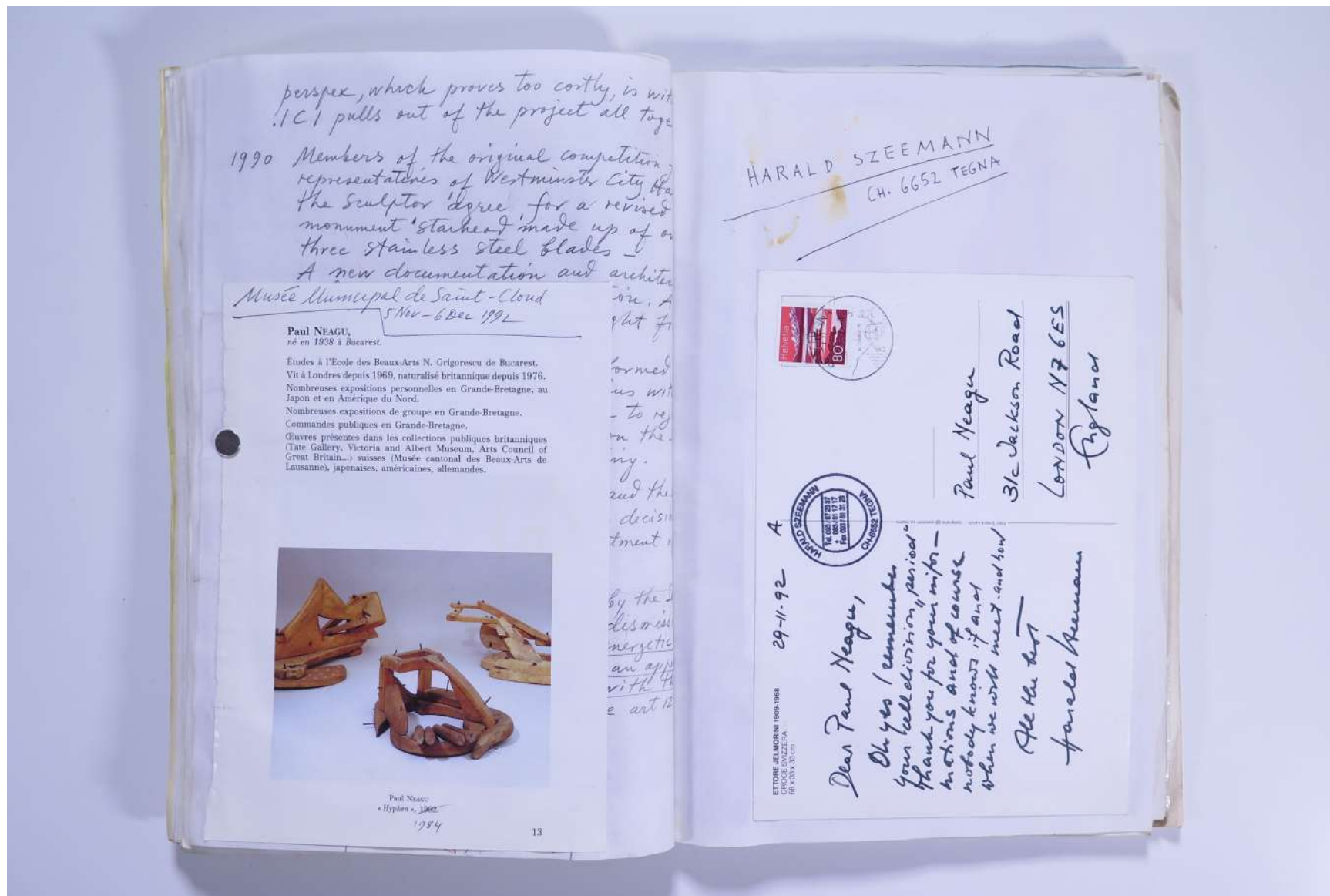
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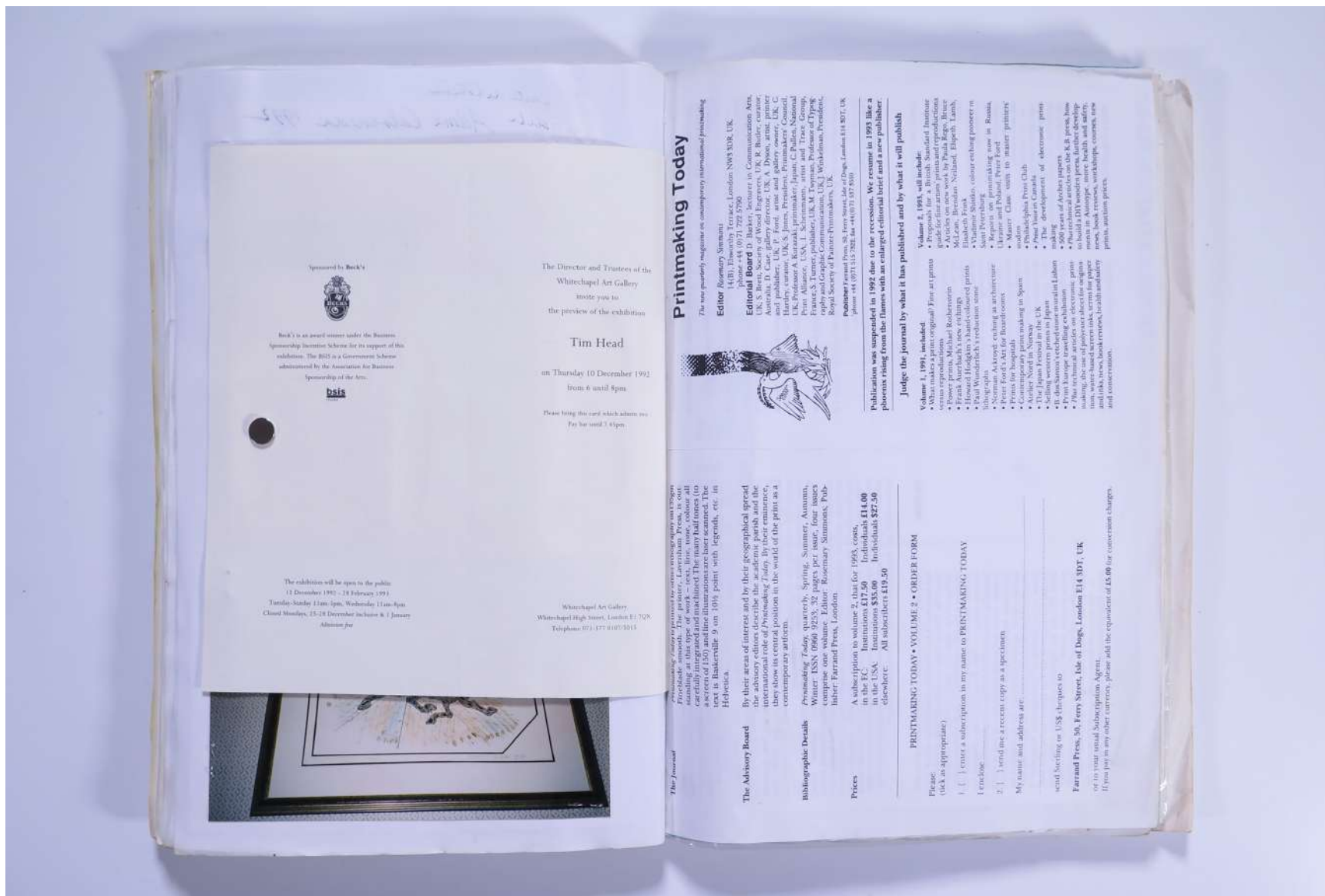
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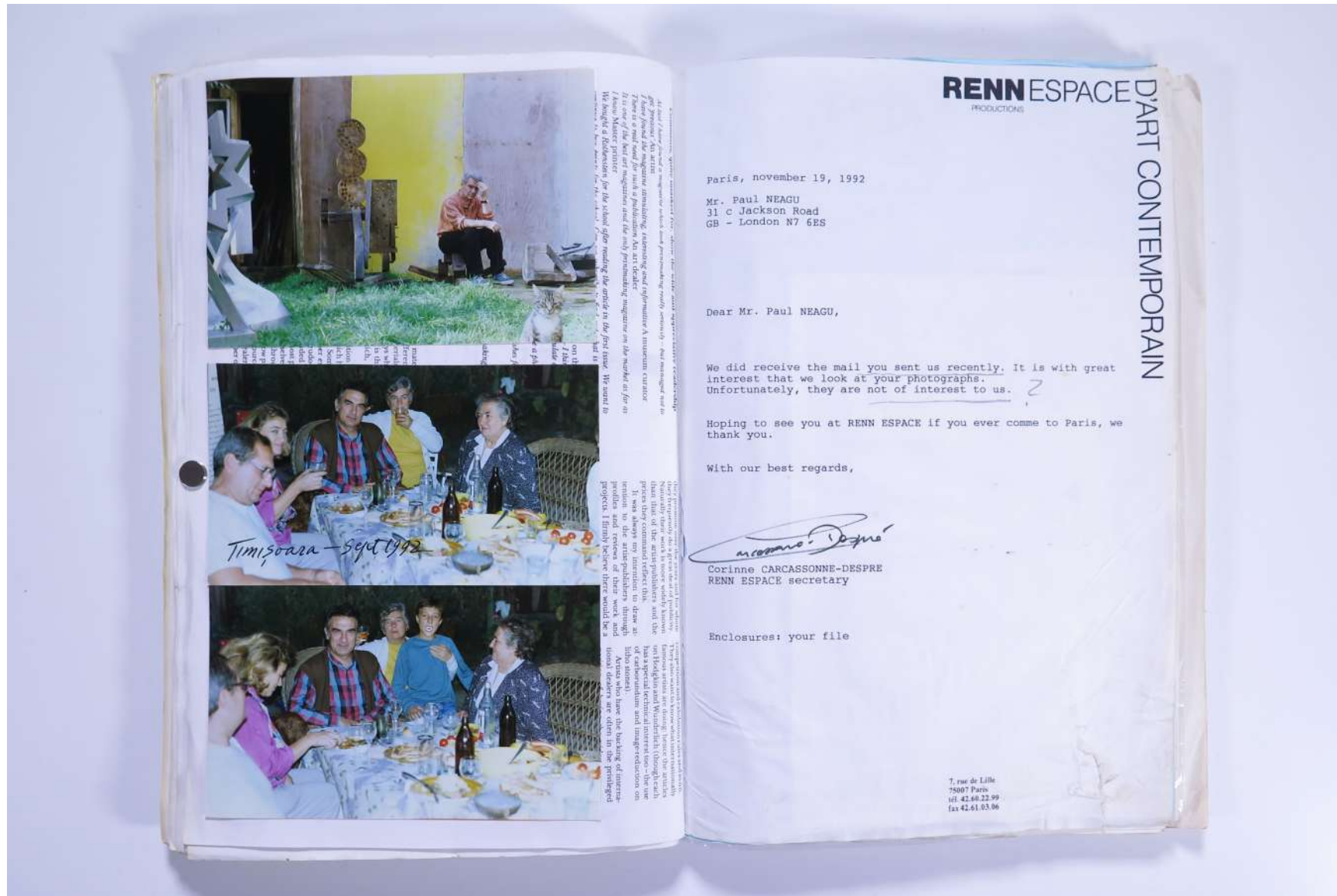
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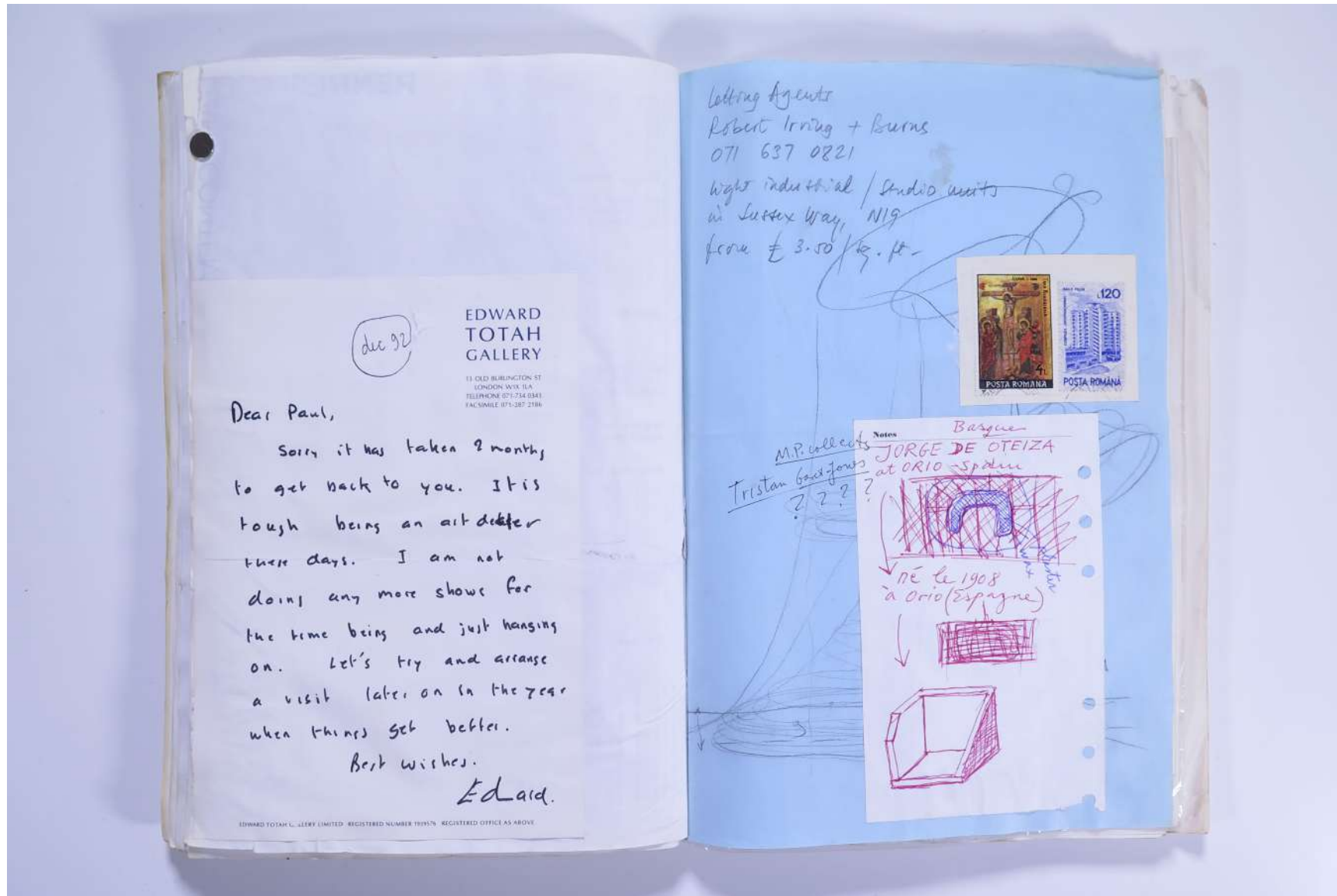
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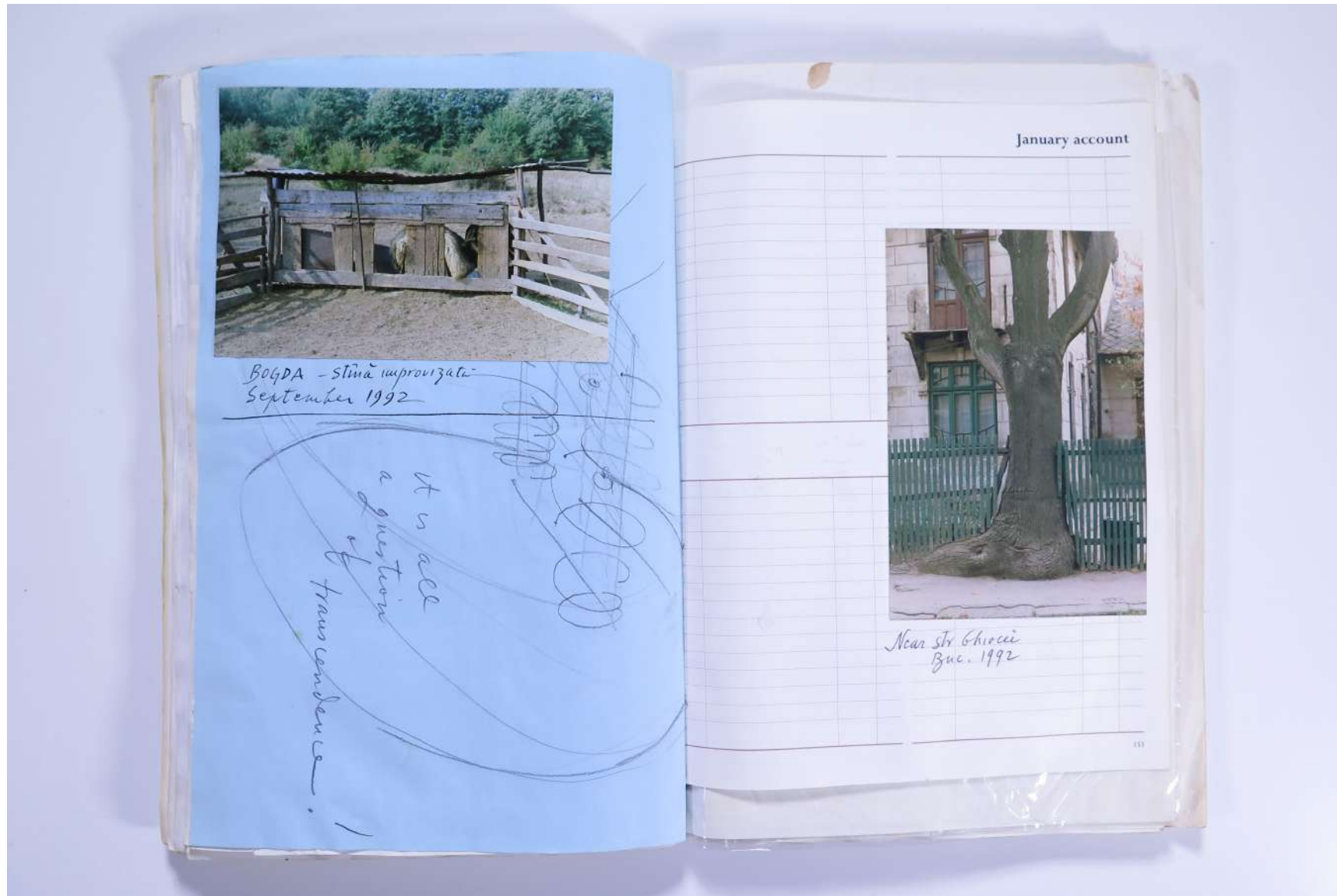
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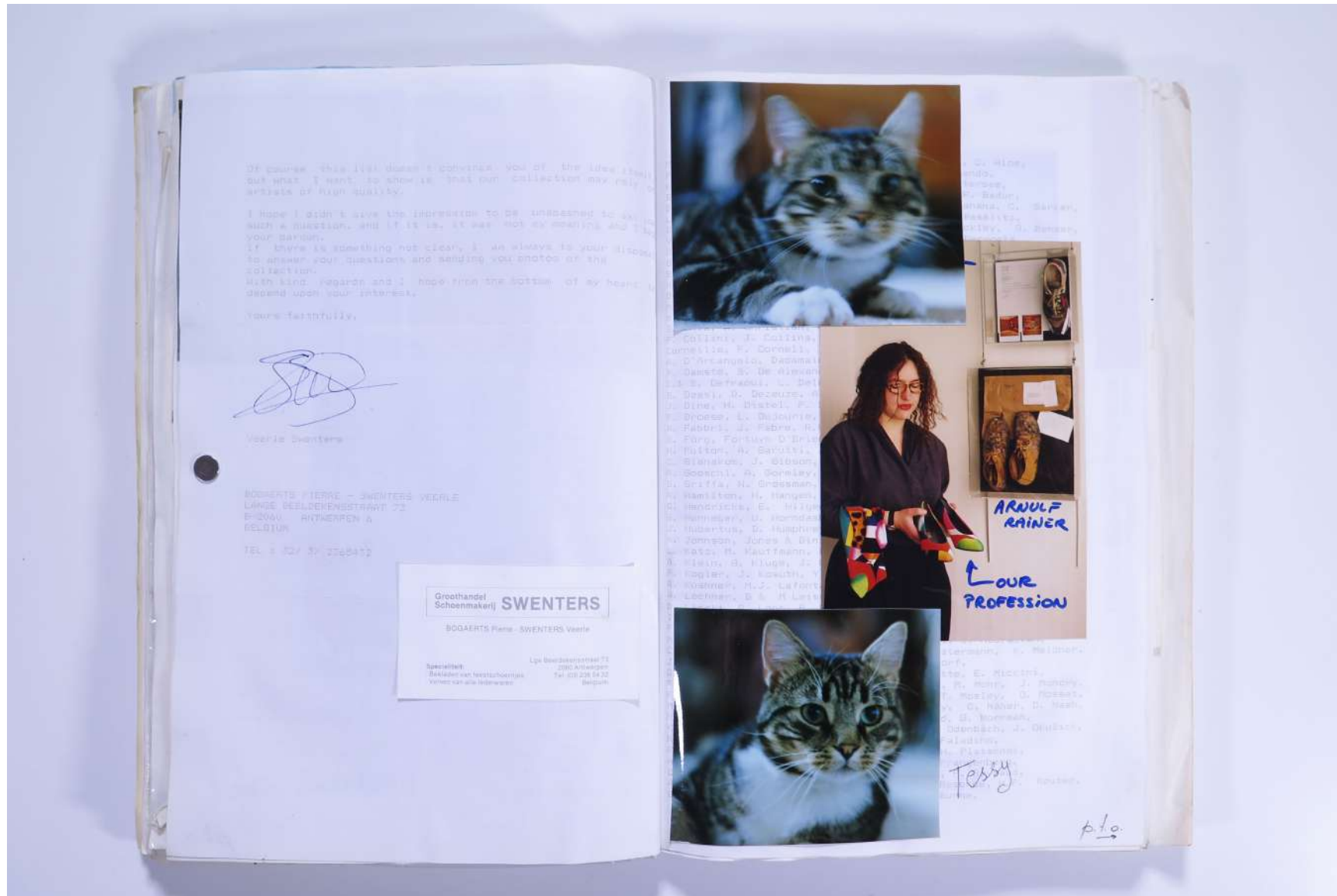
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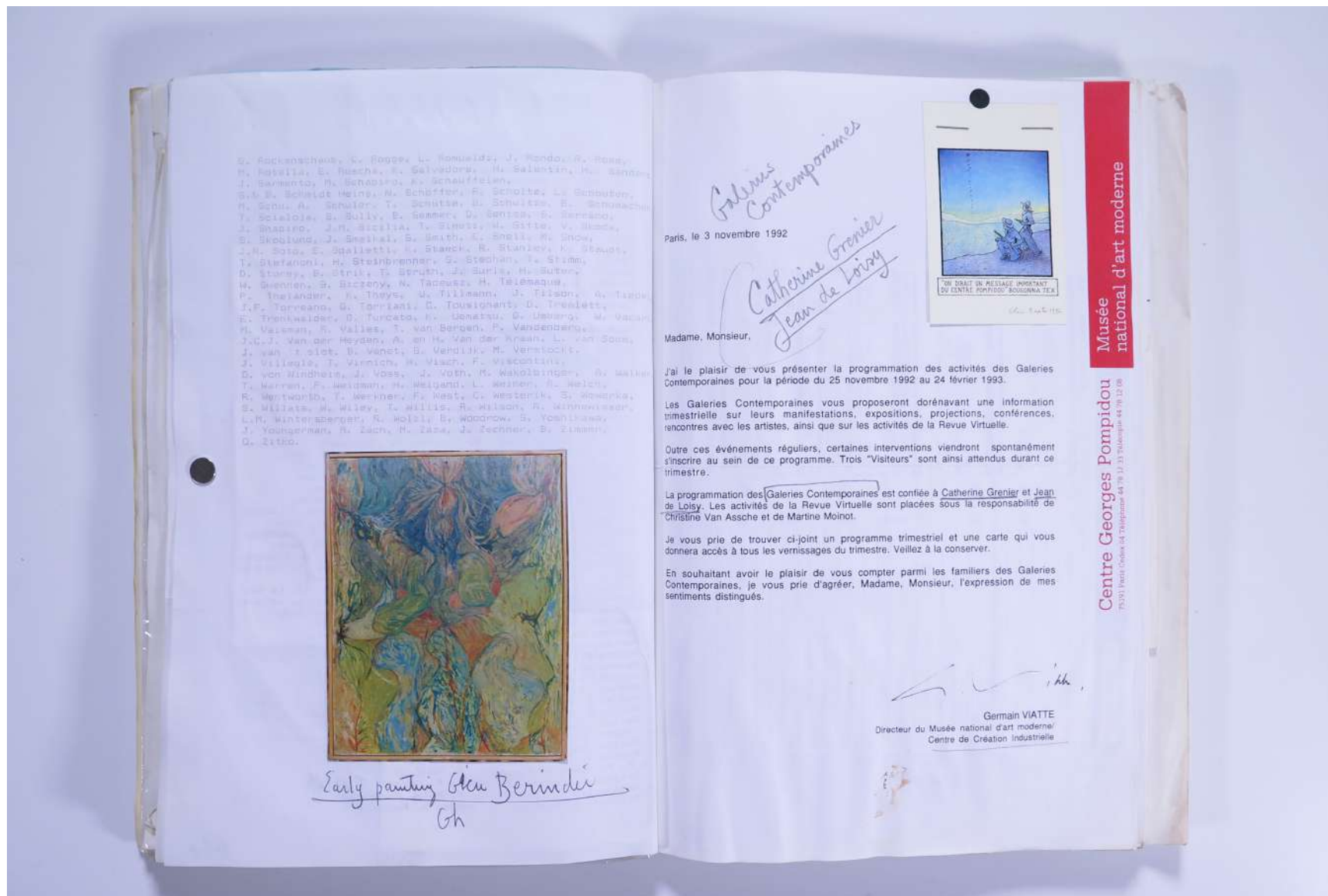
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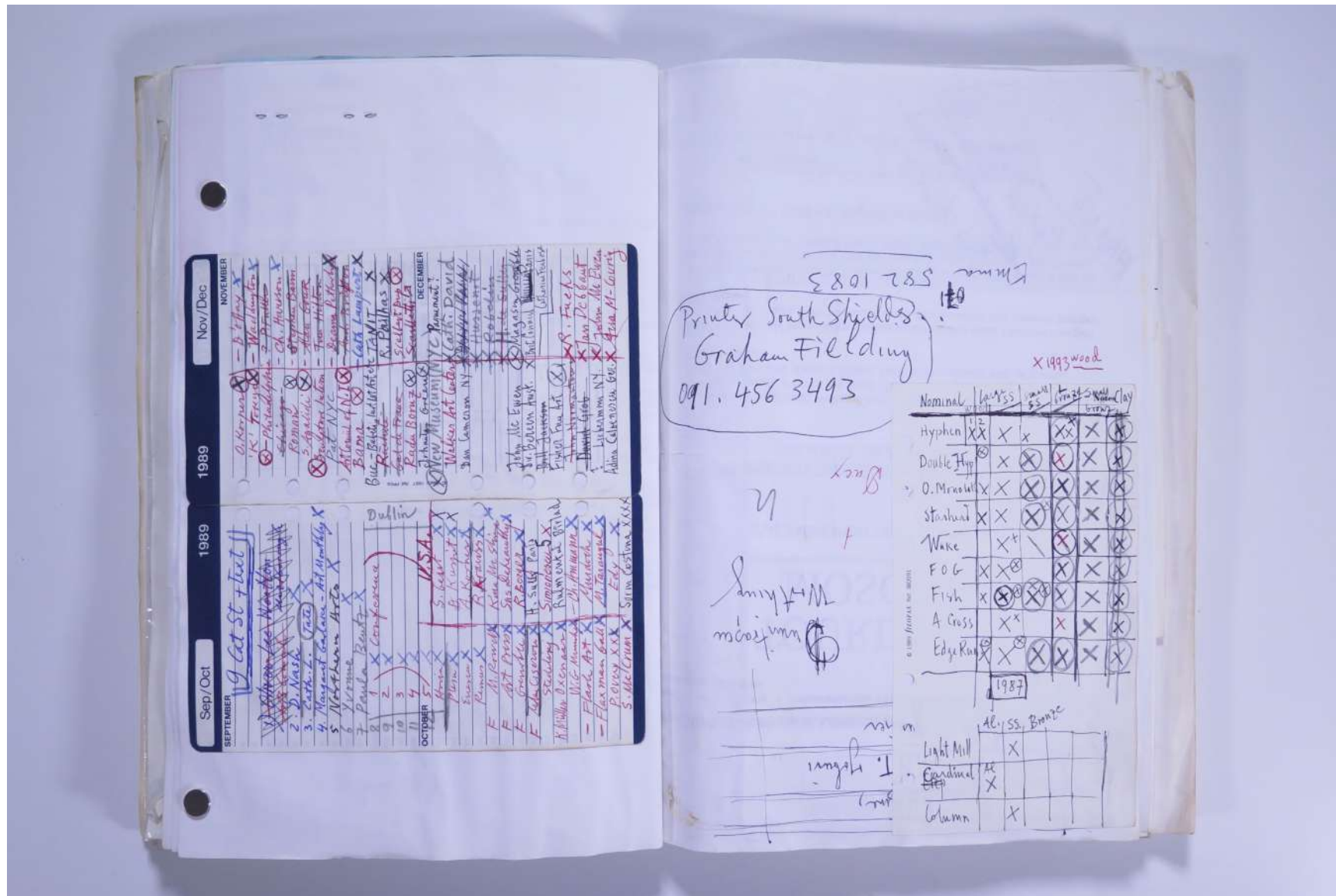
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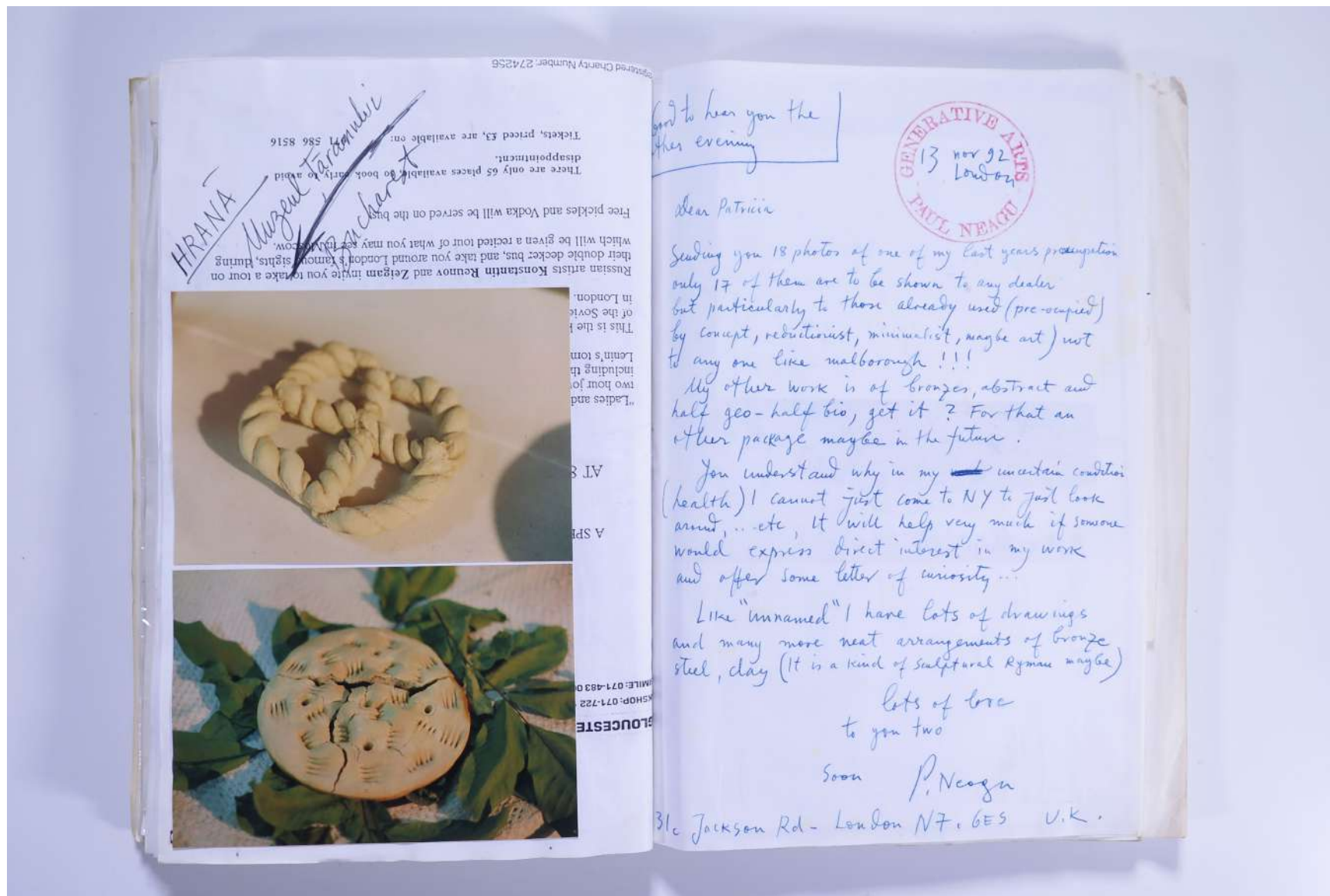


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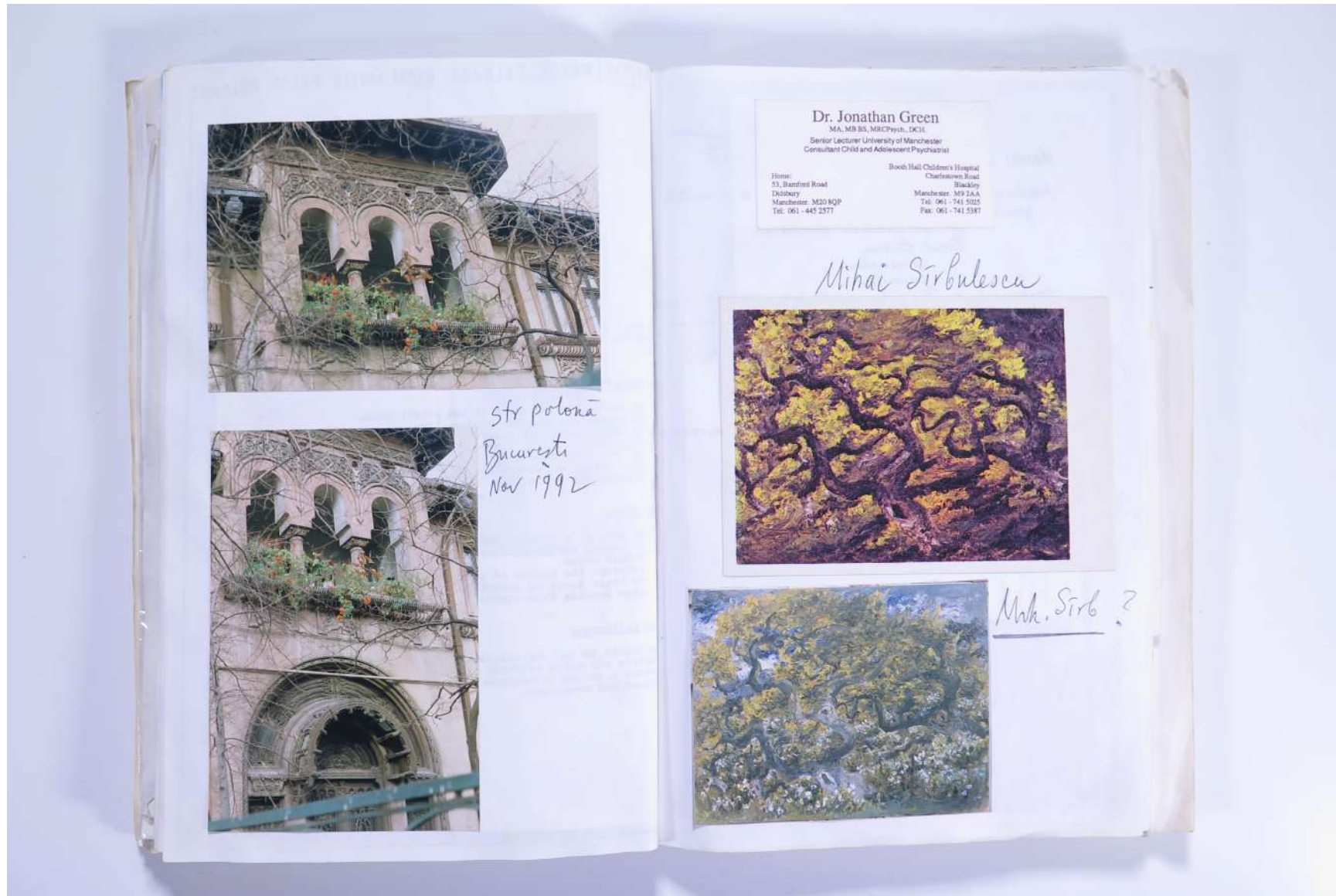
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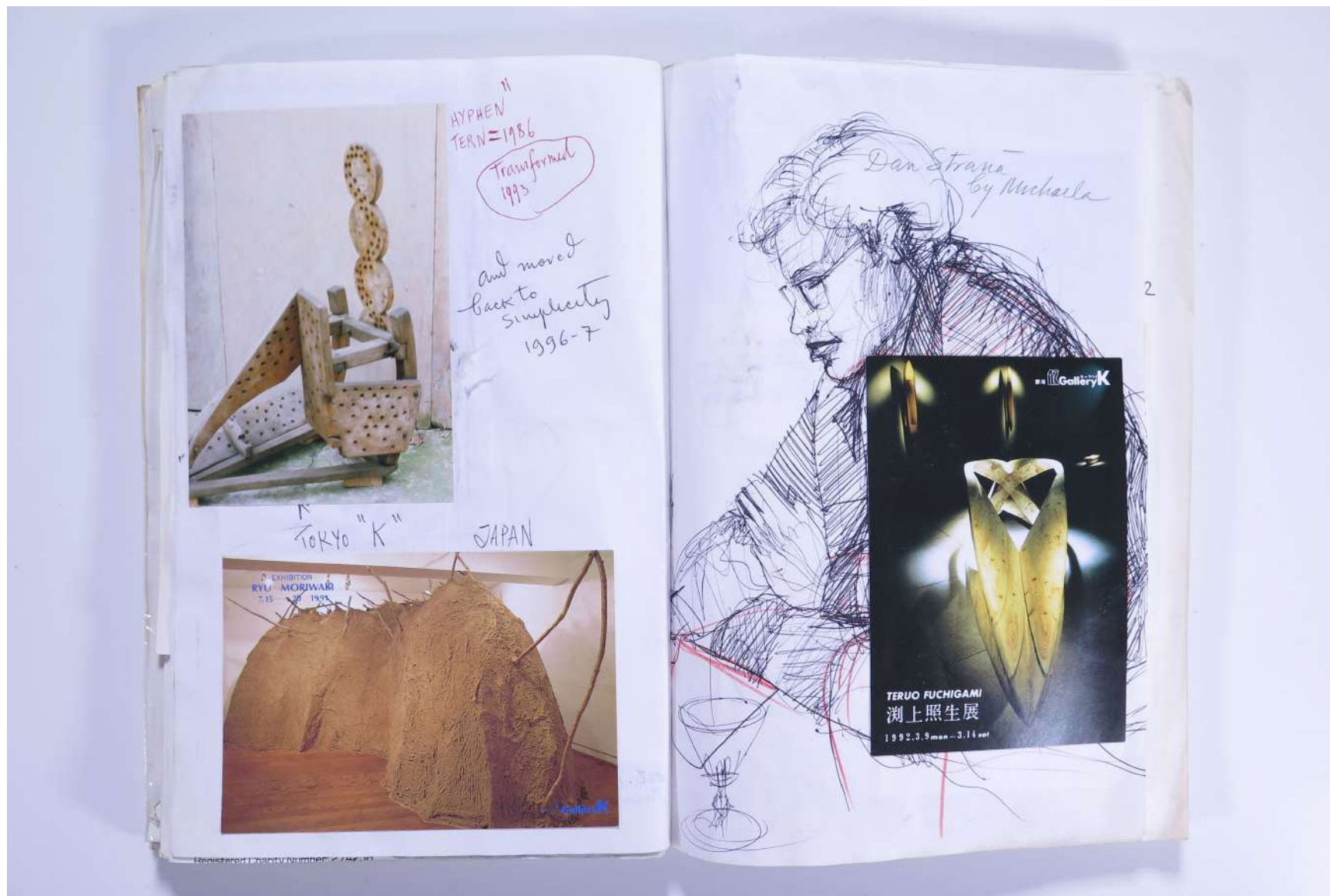
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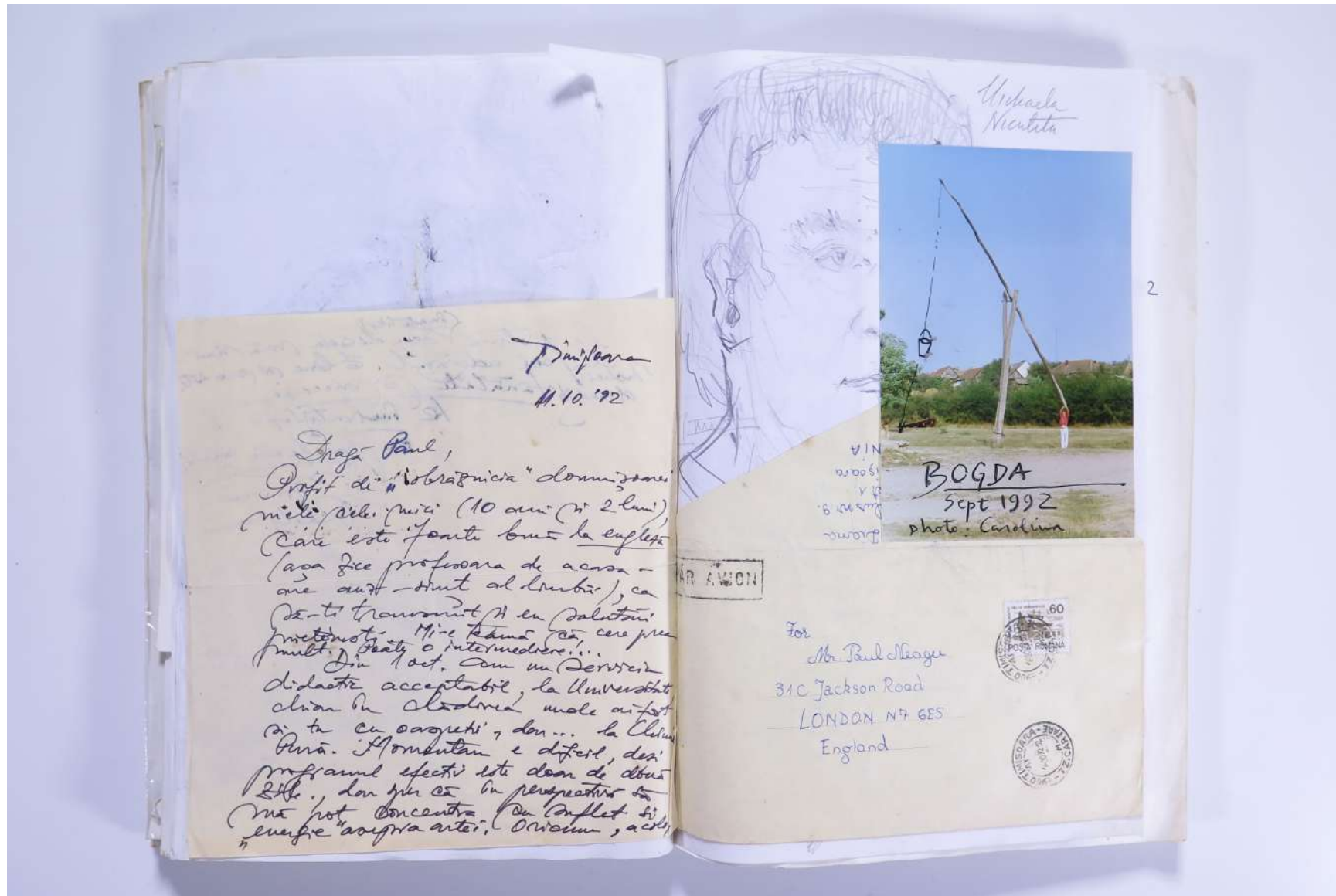
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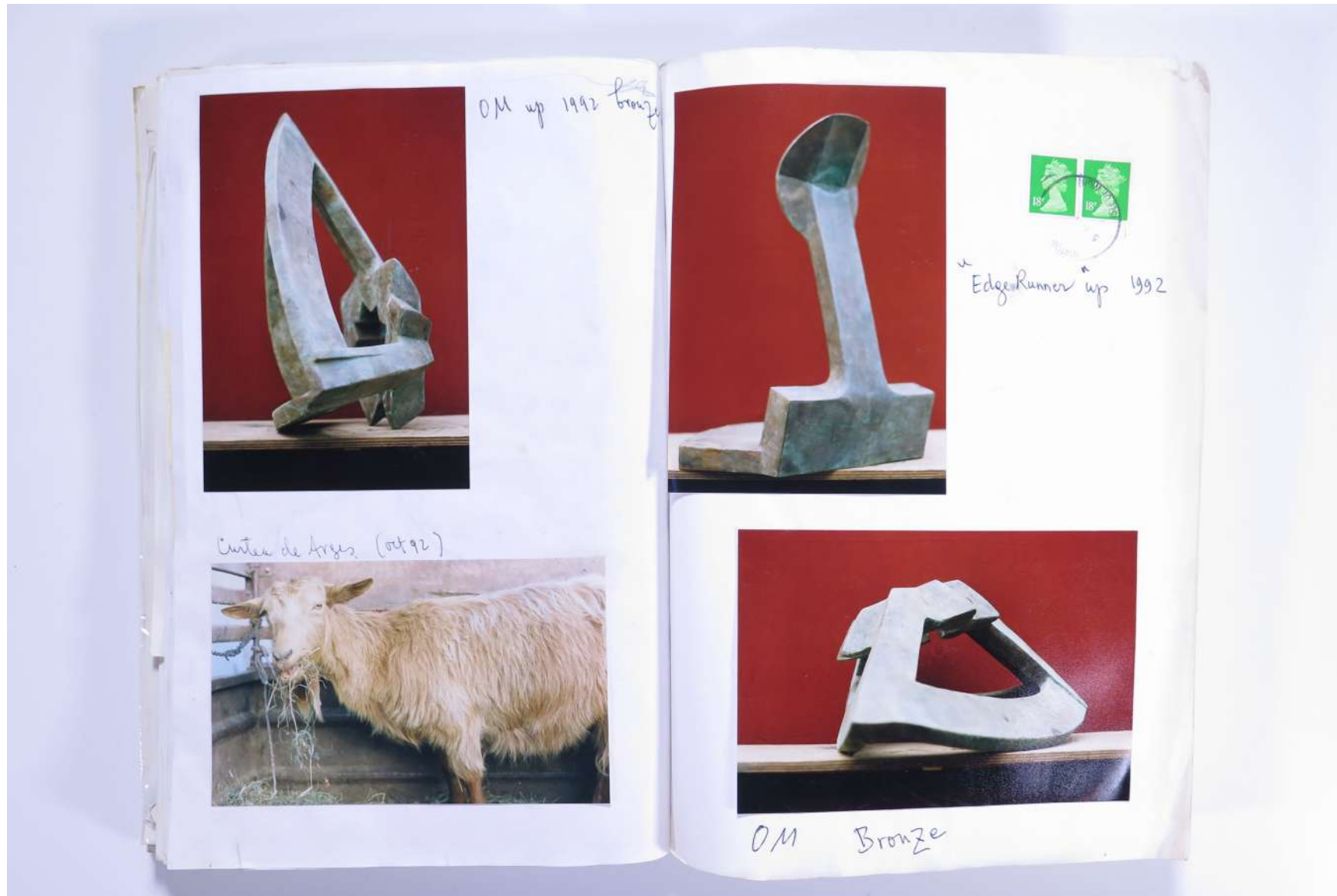
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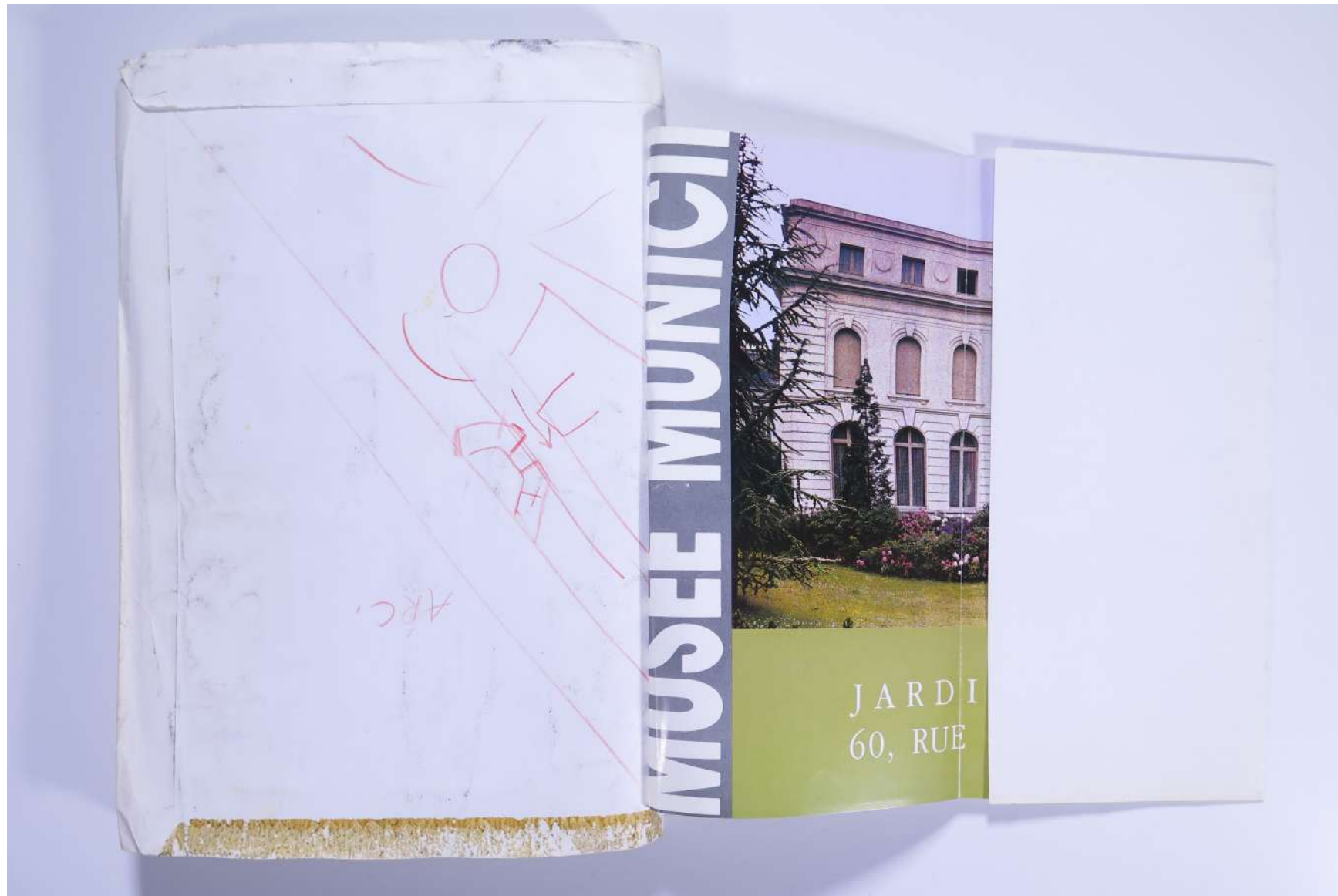
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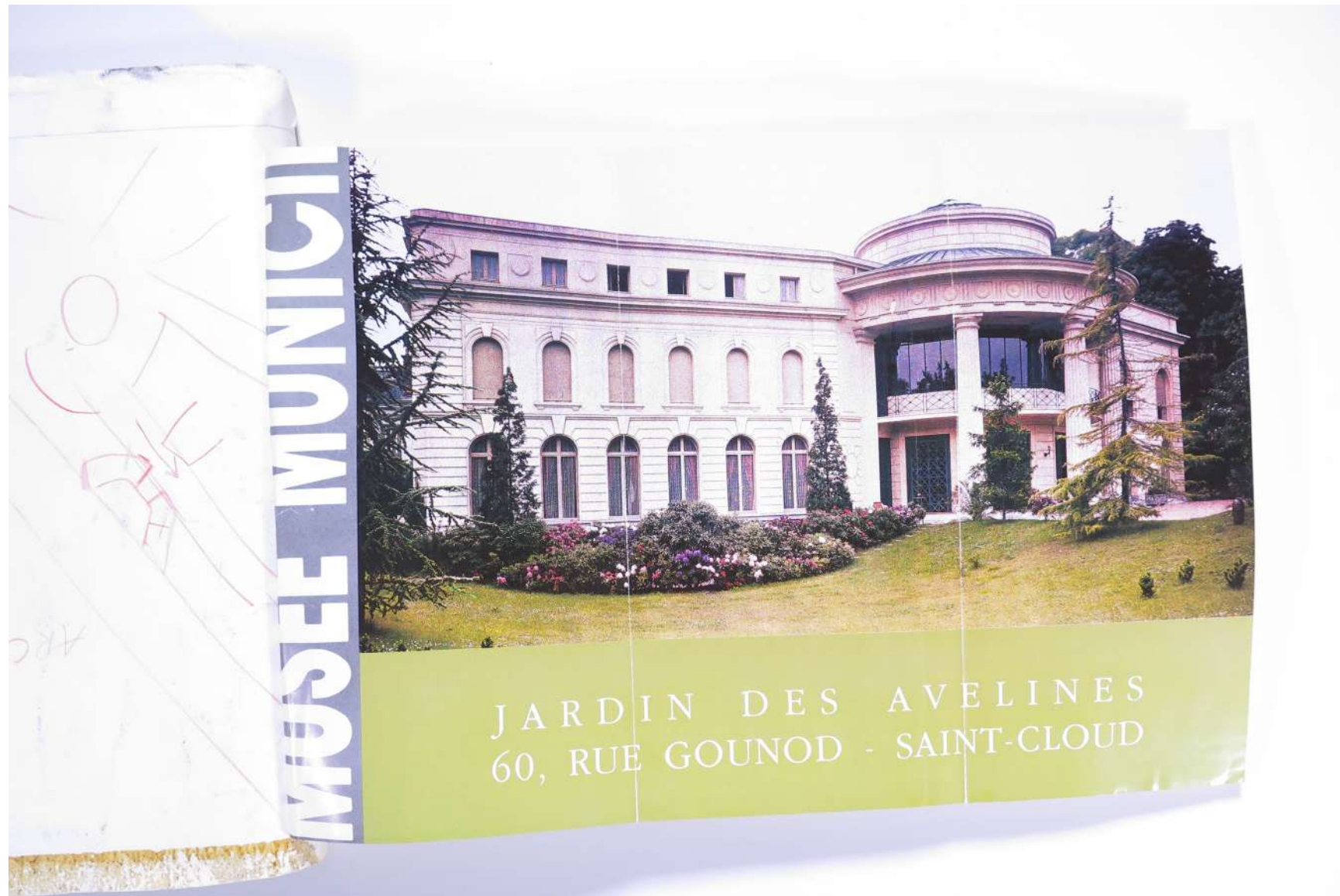
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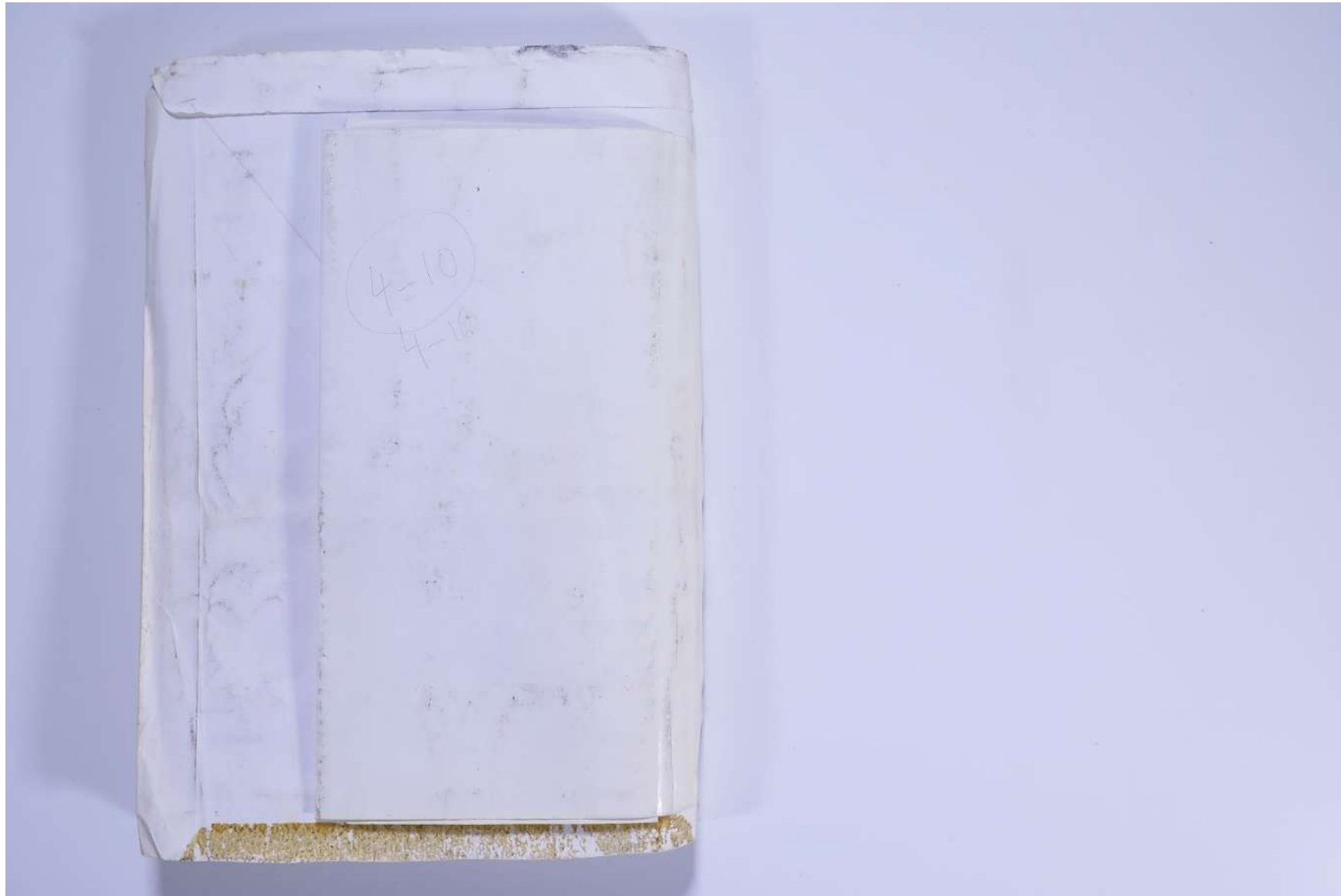
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